FUCK TOOTH
#21
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The revolution has begun.

we will win while you sleep.

fucktooth 21

Zines are a commodity. They are things that we buy and sell and that we charge a price for. But unlike most commodities, zines don't have to offer mindless entertainment or passive consumerism. Unfortunately, that's what they've become.

Zines are our opportunity to begin discussion and to criticize (and improve) our scene and our society. "Our" refers to punks, activists, kids, and any other group that is systematically ignored or shut out of the major media (don't get me started on that trip). Our chance at dialogue is so limited, especially when you consider the dynamics of a community that spreads itself out over thousands of miles and communicates primarily through written words and recorded songs. Why are we wasting this opportunity instead of educating ourselves, addressing problems and suggesting solutions? I do not deny that there is a time and a place for escapist, personal articles and zines. But maybe this isn't the time for them - there is way too much that is more immediate, pressing, and vital.

Just like zines, Punk is supposed to be subversive, challenging, important. I've long past reached the point where punk is about more than music. It's not just entertainment for me, something that I leave at home or that exists only in basements or on records. I have this need to both communicate that to everyone and to talk about internal punk things. I'm using this issue to talk about things that make punk *more*, like community, politics, and activism. This zine is my plan to change the world. Even though I know a lot more goes into social revolution than one writer and one publication, I also know that I was politicized through personal interaction with people who were open about their views and willing to discuss them. That's the same way I got into punk - through a person (many people), and not through a record.

So what kind of things are important and *vital*? Factionalization of the scene. Commercialization and co-optation of punk rock and of zine culture. Violence at shows and the growth of opportunist hate groups and the presence of the Christian right within punk music. The fucked up concept of punk justice. Lack of political involvement (or- a much needed politicization of the scene). Sexual harassment. Sexism. Racism. Classism. Every "ism" you can think of that's just as much (or more) of a problem within punk than it is within the scene. Things like low self esteem and motivation among people we know (not to mention depression, loneliness...), in a scene where everyone is supposed to be taken care of and where everyone is supposed to be on the same level. And that's only the stuff that directly relates to punk rock kids and not stuff that effects just as people and members of mainstream society. With that list, how can a zine be okay with just doing band interviews and record reviews? Are zines only here for entertainment? Somehow, I expect more - particularly of zines like Punk Planet and Maximum Rock N Roll, and I've said these same words in those kind of arenas. I want zines, and punk rock, to live up to their potential, because I know they can.

I don't think it's necessary for me to talk about why there's a need for social revolution, because I've heard it said that the greatest obstacle to social change is helping people to understand that they aren't helpless or powerless to change what they see. I agree with that. Many people understand that there is injustice, they just don't think that they can do anything about it. However, I do want to talk about the word "revolution." It's a scary word, something that conjures up images of bloodshed and military dictatorship and all that. The word "revolutionary" is, in most people's minds, linked with words like "communist", which we all know is bad and evil and to be avoided at all costs. Or so we've been taught. In the United States, in the 1990's, the word "revolution" has a lot of negative connotations. I don't need to say how lame that is, but I do need to clarify that when I talk about social revolution I mean a *change*. Doesn't have to be violent or dramatic. It can be subtle and barely noticeable. It can be a change in the way people act toward each other or treat one other as well as meaning the fall of a government or the rise of a popular movement. But it definitely happens *on purpose*.

That means that this zine is also about empowerment. Not only do I want to help you learn how to *do* things (DIY women's health, zine making, whatever), but I want to help people become empowered through ideas and knowledge. We don't have the confidence that we can make change and that we do have power. We haven't gotten over the idea of expertism yet. The idea that only certain people have the authority or the knowledge or the ability to talk or to think or to form valid opinions (where the rest of us non-experts must only "choose" or "adopt" opinions). That's such a crock, but we reinforce it here in punk when we idolize writers (you know all the names) and hold zinesters in such high regard, letting them being our spokesmen instead of speaking for ourselves. Yes, there is a lot to be said for someone who has the time and effort and confidence to write down their words publicly for everyone to criticize, but there's nothing beyond that, no special ability or diploma or stamp of approval that gives anyone *expert* status. Just confidence (and arrogance). This society is not made up of experts, it's made up of people like you and me and we need to remember that. The biggest criticisms I have of punks and zinesters is that they aren't confident, they aren't assertive, and they don't *believe*.

I believe in punk rock. Maybe I'm not aware enough to realize a sinking ship when I'm on it, and I'm naive for ignoring the people who are trying to point that out to me. But I'm not ready to give up. Yes, punk rock has a lot of problems these days, but that's where zines come in. That's why they need to be empowering and they need to be important. It's not even the zines, it's the people behind them.

That's why I expect more from punk kids and from zines. Because it *needs* to happen, not because I want it to happen.

Enough with the ranting. Here's my zine. I don't have anything to appologize for. Yes, I'm idealistic, yes, I'm "emo", yes, I'm obsessed, and I'm a perfectionist. Don't let this intro scare you - there's more to my life than punk rock (believe it or not).

Jen Angel
9-28-96

PS. Even though I am very idealistic about punk rock, please don't let me fool you. I'm frustrated because I've found out that punk isn't all I'd hoped it was. There are these very valid criticisms of punk rock and it's hard to see the dark side of something I've championed for a long time. This is my answer to those critics. I am attempting to both confront the criticisms directly and to promote the idea of punk as I see it. oh yeah - I really suck @ layout, and the page numbers aren't right. so ignore them.

★For information about costs, addresses, ad policies and all of that junk turn to inside back cover. The cover is by Chris Harman to whom I will be in debt forever. He can be reached care of Fucktooth or at Viking Studios: 614.294.1505. The quote on the top of this page came from a zine who's name I can't remember. I originally quoted it in issue fifteen.

consider why you are reading this zine (or any zine). To be entertained? to get to know me? to learn? because your friend does? Maybe you should think about that before you go on.

subsection number one: relationships and dating

This used to be the "RANT" section. Now I have these weird "subsections"

Okay, I want you all to know right now that I don't date. This is not because I don't want to date, or because I think dating is *bad*, but because people don't like me. Or so I thought.

I was talking to my friends Dave and Amy a while ago, and Dave was telling us how he was amazed that Amy and I both liked him (*like* him, that is), coz girls never *like* him. So I related this story to them about how I had hooked up with these two people while I was out of town the month before, and how wonderfully affirming that was because I haven't dated in so long. Let me sidetrack for a minute here and explain that it's not that I need other people to feel happy or attractive, but it'd be nice to know once in a while that I'm not doomed to old-maid matron status. At times, it certainly seems as if I'm destined to spend the rest of my life alone. Plus, there's that semi-stability that dating (not having a serious relationship) offers which can be super attractive once in a while. And we can't forget that it's going to be a cold winter here in the Midwest.

Dave and Amy's reaction was: "Jen, *every*one we know wants to date you!" And they started naming all these people, people that I know, who had a crush on me. After I got down off my little ego trip, it really made me think: why didn't I know about any of these people? Well, because they didn't fucking say anything to me! Is it because they're all too shy, or because I'm unapproachable or aloof? Or do they all think I'm dating someone else (do I give any indications that I am?)? I don't get it.

Let me say at this point that it's really lame that people aren't confident enough or self assured enough to go up and talk to someone who they are attracted to. Not only does it mean that they are missing out, but it means that the object of this crush has no fucking clue that anyone likes them. What, am I a mind reader or something? And about this "fear of rejection" thing. What if the person says no? That's the worst that can happen, and honestly, so what?

I guess I need to go back and say that everyone needs to work on their self confidence a bunch. (not just in dating either, this applies to people who are afraid to speak up in meetings when there aren't extenuating circumstances. How else are the people at the meeting going to know what you're thinking, or that you object to what's being said? Why do you even bother coming?). There's a difference between having an ego and being confident, by the way. Being confident means that you don't fear rejection because you are comfortable with yourself and it's okay to be alone and to be independent. We also have to battle societal stereotypes of single people as losers, as if not being attached at the hip to someone makes your mind less capable or -ohmygosh- there must be something wrong with you. Whatever.

This conversation I had with Dave and Amy made me reevaluate how I act toward people and how people perceive me. Is being outgoing and self confident associated with women who are in steady relationships? Or is that intimidating in some way? And what is fucked up about our society that makes strong or emotionally stable women intimidating? "Intimidation" implies a form of fear, and why would people be afraid of me? And how fucked up is our society that people are so often intimidated into not being honest with each other?

The whole thing made me think about how

we need to be up front with each other. It doesn't mean hitting on each other but it means not second guessing how a person will react or limiting the relationship before it has begun. Amy and Dave said that certain people felt like I wouldn't be interested in them, so they didn't even do anything about it, they just stayed away. I've done it too at times: "Oh, he's too cool to like me. He's probably dating some one right now." or "She's so awesome there's no way she could be single." I've only been proven wrong time and again. It makes me want to be more up front and straightforward about what my interests are with a person. I'm proud to say that I have been working on it, because it's not that difficult to go up to someone and say, "I have a crush on you." (sometimes even it's one of those things that you both know even before it's verbalized. Though, curiously, it's something that needs to be said before I feel okay to act on it. Assuming things can mean trouble). Now that I'm being more confident and up front with people I like (or want to fool around with), I realize how lame it is that I've missed all these chances at really great relationships (and great sex?) because people were too shy to come up to me, and because I couldn't get over my own misgivings - how disappointing.

I also wanted to talk about dating outside of the punk and activist communities. I'm lucky that because I look totally normal, I could date in mainstream culture, or in gay society, or at my school, as easily (or easier?) than I can in the punk scene. I do know that I never meet people at punk shows. It's interesting to note that punk is, in some ways, very asexual to begin with - a paradox I don't quite understand, and an issue I may discuss at some later point).

Honestly, I really don't want to date in other scenes. Is that limiting my relationships (where a few paragraphs ago I just said it's bad to do that) or am I being realistic? It's difficult for me to be in a serious relationship with someone who doesn't understand or hold near and dear to their heart certain basic concepts that go along with punk and activism. This doesn't mean that I exclusively date anarchist punks, because there are certain other kinds of people who can have that attitude and that understanding without fitting under any labels. I could say that I have dated outside of punk and activism, but those usually aren't the relationships that I get the most out of, they're not the ones I pursue. And I don't necessarily rule out people based on the scene they come from, but it would be dishonest for me to say that I'm not more excited by certain kinds of people (punky over achiever activist types). I have been proven wrong and a interest or curiosity about those things, like the basic concepts behind what I do, is a good enough reason to make an exception.

And because I look normal, it means that people hit on me. People hit on me at the laundromat. At dance clubs. Everywhere. I feel as if I should have this little card with my life written on it so I can warn people what they're getting into (punk/zines/smash the state/politics/pieces of metal in various parts of my body), and see if they want to go any farther. I know that dating within punk and activist circles is the easy way out. It is the where I can meet people and we can make certain assumptions about each other and cut to the chase (not necessarily straight to the sex). In some ways, that means dating only punk rock kids is a cop out. It means that I don't have to go through and either explain or justify punk rock, activism, or anything else in my life.

By the way, since It's been a while I've *dated* (I.e. been out one on one with someone who wasn't a friend that I'd known in some other context), I now think of dating as a weird (awkward?) situation. I'm used to going out to the movies, to dinner, to shows, or to someone's house with my roommates or my friends. And if I get bored in the middle of whatever we're doing I can just say "Okay, I'm going home now." and it won't be rude and no one will be offended. What if I'm on a date with someone who isn't one of my friends, and I get bored? or if I realize half way through dinner that this person really is not my type? Should I just suffer through the rest of the date so I don't hurt the persons feelings? Is that really fair to them or to me? And that whole who is going to call who after the date is just one game that I don't want to play. If someone asks

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me out, I won't know what to do.

To be perfectly honest, I don't even like to use the word dating. Because being involved with Non monogamous stuff makes me understand how labeling relationships is lame - just because there are (and should be) so many that don't fit into neat categories. What about the people in my life who I don't have sex with, but our relationship is way more intimate, profound, and beautiful than some of the relationships in which I do have sex? And then there are friends who I like and care for, who I also have sex with, but who I wouldn't say I'm dating and to whom I feel no commitment.

Of course there are problems associated with new and different kinds of relationships. For example. If you're in a non monogamous relationship, how do you know when to end or tone down your relationship with one of your partners? A lot of straight relationships that I know of break up because one of the people involved wants more freedom, wants to date other people, cheats on the relationship with a third person, or is already interested in someone else. I you're in a relationship (a non-monogamous one) where it's okay to see other people and you can have all the freedom you want, you need to pay attention to other much more subtler indications that one or both of you isn't happy or that the relationship is not working. And then you both decide what (if anything?) should change about your relationship to make it better. It means putting a lot more effort into and taking a lot more responsibility both for your relationships and for your personal happiness (but in the end, it's ultimately more rewarding).

Now about sex. There needs to be way more sex positive stuff in the zine and punk worlds. All we hear about is rape and AIDS and all of the bad things that go along with it, which are very important to address. Or we get activists who make it out as if they are above doing such things, and that concentrating on serious political issues is much more important. However, sex is a natural, healthy thing that we all do (or want to do. I definitely don't do it enough). We can't make it, or our desire for it, go away by ignoring it. And because things like rape exist it does not mean that all sex or sexual interaction is bad. So I want you all to know that I really like sex and I *know* that there are lots of other people out there who do too.

As I mentioned, I also don't understand the asexuality of punk rock. Part of rebelling against society and social norms means challenging the sex roles and relationships that are expected of us. I always viewed punk (early punk anyway) as being sexually rebellious - whether it was being open about sex or having it a lot or just that whole "sex, drugs and rock n roll" mystique. Maybe it's just part of the romantic image I associate with "the old days." Today there's a lot about punk that deals with androgyny or asexuality and in a way that's establishing a new frontier and that's promising. But that doesn't let everyone else off the hook. You could argue that promiscuity or sexual freedom is now associated with youth and adolescence (just like how society approves of frat boy drunks etc), and that it's not really a rebellion anymore. I'm not sure I agree with that, though, and those are the kinds of things that need to be discussed (why are we the way we are?). So let's quit the silent treatment.

DYNAMICS

I've been thinking a lot lately about the way people interact with each other and different forces and influences that go into that. The topics under this heading directly relate to the idea that people's motivations, reactions, and roles play an important part of every situation.

This section is an example of my obsession with labeling and organizing things.

1. SPIN THE BOTTLE

Once in a while, with a certain group of people, I'll get into a rather large game of Spin the Bottle. Honestly, I never played it in high school, so I missed out on this silly adolescent initiation - ritual type stuff that everyone else seemed to feed off of.

drawing: alx alvarez

Every time I've played Spin the Bottle it's been this grown up version which didn't involve people having to go into the closet and make out in the dark, as if making out is some dirty thing that no one wants to admit they do. When we play, it's kissing only and the deed is done right in the middle of the circle in front of everyone else. And the other "unusual" thing about it is that you have to kiss whomever the bottle points toward, regardless of their gender and of your sexual preference / orientation. Sure it's a lot of "innocent" fun, but there's that other level which involves what people's motivations are, what they get out of the game, and why they play.

First, when you look around the circle, there's all the embarrassed/sheepish people who are trying to act as if they don't really want the bottle to land on them or that they were somehow coerced into playing. They don't realize that just by entering the circle and agreeing to play they're admitting they are into the idea of kissing a bunch of random people. There is absolutely nothing wrong with that, but it's hard for people to overcome the social taboo of openly liking sex or being sexual. And watching everyone shy away from either getting the game going or from being the first to spin the bottle is pretty entertaining as well. Everyone wants to do it, no one wants to admit it.

It's such a perfect game for adolescents to play (and even for us older kids), and one that I definitely encourage - at least with the new, updated rules. It satisfies curiosity and it lets people experiment. It's great to be able to watch other people kiss (particularly for people like me who *love* watching same sex couples kiss), and it's great for people who want to experiment in kissing outside of their normal sexual relationships. I can imagine some kid playing who's always wanted to kiss another boy, but never been in the situation or had the initiative to do so in an otherwise intimidating sexual scene. You also get to kiss people with every kind of lip and tongue piercing - bonuses for those of us who think that body mods are hot!

Exhibitionism and voyeurism definitely play some part in people's motivations to play, though to be honest most people play coz they like kissing a lot and are too shy to just kiss someone they're attracted to. Even when it's with a bunch of so-called anarchists (myself included), we need to go through such an elaborate scheme to be able to kiss the people we want to kiss. When I came away from the last game I said that I was happy because I got to kiss all the people I wanted to (and then some). Why did I (and everyone else) need the pretense of the game to get down to the real issue? Even though we talk about being progressive in our attitudes toward various things, we don't apply that to sexual ones. Some of the people who I've been in kissing games with before have relaxed enough with each other that we'll try and get some "extracurricular" kissing going on the outside of the circle (I.e., kissing the person next to you coz you want to and not because the bottle told you to), but it never really catches on. Everyone is pro-revolution and pro-critique of societal standards, but that hardly ever applies to sexual relationships and boundaries. (How can we expect a revolution to happen when we have a difficult time examining and changing our day to day relationships with each other?). Of course it's great when, the next day, everyone is super cool and relaxed with each other and you see lots of spontaneous kissing going on all over the place.

There's a lot to be said for kissing games. They take away all of the pressure of one on one interaction, they let people be silly and fun for a while. They reinforce positive attitudes about sex while remaining relatively harmless and risk free, both physically and emotionally. It's interesting to watch the different attitudes and actions around the circle, and of course, I like to get some kissing in while I'm there, too.

2. "emo"

Think about "emo" hardcore/punk and how it plays into sexual roles and stereotypes. It's all about the band on stage talking about sadness/hurt/pain/etc - living through an "emotional" moment. Is that a defiance of male stereotypes? (Like how "men aren't supposed to show feelings."). How does that effect the scene as a whole? Is emo a direct challenge to that stereotype or is it a facade?

What about the backlash by male punk rockers "Punk isn't about being nice or showing feelings it's about fucking shit up blah blah" are they upholding or reinforcing the expected male social roles?

3. society of victims

It seems as if everyone I know has been through some major trauma in their life. Whether it was abuse, incest, or assault - the majority of people whom I know have lived through some major life affecting trauma where they've been the victim of someone else's fucked up view of how the world should work. My question is, how does that effect the way we treat each other, and what kind of dynamic does it create?

4. Sexuality

I talked earlier about being sex positive and how we need to start talking in an affirming way. Talking about and being visible about sexuality and sexual "orientations" (or whatever the PC thing I'm supposed to say there), is just as important. However, I'd like to point out that it's easy to be visible by being in a queer band, or by doing a queer zine. It's a lot more difficult to be visible every day, as a person, outside of the realm of a thing that you *do.* It's *easy* to talk about sexuality from the safety of your home or from the relatively safe position of singing in a band. Even though it means making oneself vulnerable, some risks are important enough to take.

Even though I try hard to avoid having people think "yeah she's bisexual." as the very first thing they think when they see me, but being visible in every day interactions with people is the best way to be affirming to others. People don't live in a zine world or in a punk world, and reading about or hearing about homosexuality or bisexuality through those mediums, while important, does directly apply to anyone's life.

5. what some people will do for money $

I take my clothes off for money. I won't pretend that I do anything "exciting" in a "naughty" kind of way - I model nude for classes at the art school downtown. It's pretty low key, and it's great in a lot of ways. It's relatively easy and non stressful, I get to meet and hang out with a lot of artist/lefty types, the hours are flexible, and I get paid more than I have in a long time. (though i realize that it's the first really *grown up* job that i've ever had.)

Of course, sitting around there for hours on end leaves me with a lot of time to think. It gets pretty boring sometimes but when I'm stressed and have a lot on my mind (which is the way I am all too often), time to think is a good thing. I also get to think a lot about how weird it is that I am sitting in a room with thirty people looking at me with no clothes on, and a lot of the weird dynamics that go along with that.

One of the first things I noticed was that people are uncomfortable when I look at them. I look at them - they look away. It's as if they are intimidated by the fact that I have no clothes on, or that they have seen me naked. The whole point is that it is understood that I go there and model, and they look at and draw me. I am comfortable with that, and I *consent* to be looked at. I'm comfortable with it, and they should be as well. Some of my problem stems from my personality, in that if other people around me are uncomfortable, I will be too.

And, There's this whole "de-sexualization" thing going on that (even though I deal with it), I'm not sure I like. My body becomes an object, a thing, and not a sexual being, which is what I consider it. The nudity that happens is not sexy or stimulating at all. So what is sexy? And what about people (artists/doctors) who are exposed to nudity all the time and are basically desensitized? if nudity is commonplace how can it be sexy? It means that the body becomes a commodity and that is the essence of "objectification" (evil of all evils) - that the body (or body parts) is considered an *object* and not connected to a real human with a real personality and real feelings. The word "objectification" is used a lot when talking against pornography. I don't want to ever think of my body as just an object, which means I need to keep the whole thing in context. Yet, because it's for *art*, this objectification is approved of.

It doesn't help that while I;m modeling I don't sit there and think "I'm naked. I have no clothes on and these people are looking at me." Usually (unless it's really cold) it's very easy to detach myself from the situation and not even consider the fact that I have no clothes on and everyone else does. Somehow, the very thing that was *sexual* (nudity), is now just something I do, unrelated to my sexual identity at all.

(We could get into a discussion here of how when guys walk around with their shirts off in the summer it's dumb to think that people don't *look* at them in a sexual way, and how women who campaign to be permitted to go shirt less do not want women's bodies to be sexualized (because it means they can't take their shirts off)).

It is also very important for models to be confident have good body image. People draw me fatter, uglier, and more wrinkled than I really am. In one sitting I'll look pregnant, old, or anorexic, depending on who's paper you're looking at. It's important for me to remember that the drawing they do of me is filtered through their own images and expectations of what the body should look like, as well as their inadequacies as artists. After all, they're just students. What they put on paper is not a perfect representation of what I look like.

All in all, it's pretty poor money for taking your clothes off, as I've found out by talking to the dancers and strippers that I've met. It makes me consider how fucked up our society is that the the highest paid jobs for women involve them taking their clothes off. Or that somehow modeling for art is above moral reproach because it is for some lofty aesthetic purpose. As if artists can't be sexist, lecherous, or disgusting.

6. POINTLESS INTERACTION

I've been considering how so much time that people spend together is meaningless. I'm talking about those times where you get together with people you care about but you never get past small talk and you aren't doing anything that could really justify the time you're spending together (which includes having fun or learning or catching up with each other). I don't like hanging out and I don't like feeling as if I'm wasting my time, even if it's with people that I like.

How much of that is necessary for the maintenance of the relationship or whatever? As in hanging out being necessary for scene credibility or just plain relationship maintenance? I think a lot of friendships hinge not on genuine emotion for each other, but emotion and connection that comes from shared time together. If that comes from "hanging out", so be it. I prefer to think that shared time doesn't have to be meaningless, that it can be *cool* and exciting and fun. Of course, that involve more energy and more input from everyone involved - and I don't think that's asking too much. (if it is, that means that you and I obviously should not hang out together). Plus, what is the relationship between how much meaningless time you spend around people (like at shows watching bands you're not interested in, for one), and how popular or well known you are?

NON-MONOGAMY

a response to "making love and revolution"

by Gordon Zola

After reading August(ine) Parsons' article in the last issue of Fucktooth I really wanted to respond. Not because I disagreed with her; I think it was a great manifesto on non-monogamy. But because I think a practical how-to article would be helpful for most people, and because my experiences with non-monogamy is somewhat different than parsons'.

The challenge is how to write it without being exceptionally boring. I mean, the basics are obvious: communication, trust, support, and dealing with your emotions. It would sound like a generic straight-edge/emo song if those boys weren't so afraid of sex. (. . . Don't fuck! at least I can fucking think. . .)[1] Snore.

But first, let's define the terms. First of all, non-monogamy is not rare, being up front about it is. Cheating on your boyfriend/girlfriend/spouse/whatever is non-monogamy. But for people interested in a more promising model for fucking more than one person for the rest of your life there are lots of more honest options.

Fuckbuddies, Friends and LTR's — It's ok if it works for you and the people you fuck

So I'll start out with my cred. I am currently in a nine-year non-monogamous relationship with a woman. During that time we've both been sexually involved with a number of people—one night stands, longer-term relationships and the hardest thing of all, fucking mutual friends.

My long term lover and I consider ourselves "primary partners". What this means is that, sorry, our relationship takes priority. (That gets me thinking, no one has ever been really upset by that. hmmm.) From what Parsons wrote, her relationships are more fluid. Her partners are friends/lovers with no definite relationship/sexual priority given (or asked for) from anyone in particular. Some people have two or more serious relationships that are more or less equal and some have any of the above with one or more fuckbuddies (people who you get together with occasionally to do whatever it is you do but who you expect little or no commitment or emotional support from)[2] on the side. Obviously there's lots of space in between for whatever arrangements you can think of.

I'm going to concentrate on being non-monogamous in the midst of a long term relationship because that's what people I know ask me about most.

My primary partner have our own understandings that we've set up over the years. We live together (though we have our own bedrooms) so we don't bring anyone home unless the other person is out of town. We tend to do a lot of planning. By mutual agreement we have sacrificed a little spontaneity in order to not hurt each other. The way we've worked it out is that on certain nights we have dates with each other and on certain nights we don't need to account for ourselves. Recently we've been trying to just check in with each other at some point in the day about our later plans. This all sounds very active and swinging but in reality between being lazy and recovering from a back injury I definitely don't have the energy to see more than one other person besides my primary partner at a time.

Questioningly[3]

The first question is why be non-monogamous?

I don't know anyone, possibly outside of people in that first honeymoon period of a sexual relationship, who isn't attracted to other people. Also, bisexuals don't wanna miss out on half the fun for the rest of their lives. Maybe you want to be whipped and your partner doesn't want to do it, maybe your partner wants no part in your McDonald's uniform fetish, maybe you just miss getting to know other bodies, maybe you just like one night stands in sleazy motel rooms.

The question then becomes, are you going to act on your lustful urges?

There's lots of good reasons not to. A number of years ago there was a round table discussion in "Anarchy" which boiled down to "just do what you want and be honest, If your partners can't deal with it that's their problem"(not exact wording by any means). I would say there are certainly times and places where sleeping around is not worth the pleasure. If you are trying to build or regain trust in a relationship it's probably going to be a big test. Are you ready for that? Maybe you really want to be with your one and only true love for the rest of your life because that's what you get off on, ("Never look at anyone/anyone but me. . . .")^4 I don't look down on anyone's fetish as long as it makes them happy and doesn't hurt anyone. Not sleeping around doesn't make you any less of a revolutionary anarchist unless it's because of a lack of self-examination.

But now that you've decided to sleep around, how are you and your partner going to deal with it?

While I know people who have agreed to not discuss the other people they fuck, this has never seemed like a workable solution to me. I can understand it maybe if it was a one-time kinda thing, but in my experience, it starts to build a level of mistrust which can be difficult to overcome. You can start making up all kinds of scenarios but you can't ask to find out the truth. In theory you can negotiate the level of detail you want to know but if you ask/agree not to talk about it you block the communication that you're going to need at some point.

What's negotiation? What do we negotiate about?

Negotiation is setting up the kind of relationship you want with any one of your sexual partners to make sure you're both going to get what you need. This could be "We won't talk to each other until the hour before we fuck to make plans" or "I don't want you to sleep with anyone else around finals time because it might distract me too much". It's also up for re-discussing if it isn't working out for someone. Negotiation is also conveying needs and setting limits for behavior or sex itself. This includes safe sex because, besides the BIG stuff like AIDS and Herpes, if you and your partners are all sleeping with other people you can start some nasty little mini epidemics of all sorts of things. "uh, I've got some bad news..." In this case, since your actions can have impact for other people, you should all have the same agreement or a mutual understanding.

Isn't being non-monogamous just trying to break up in an easier way?

While the answer is obviously no, I think non-monogamy gets a bad rap because a lot of people do say that they want to see other people because they're too chicken or can't admit that they no longer want to be going out with whoever they're seeing. If that's your fear you should tell your partner that. It's important to hear things sometimes, even if they seem obvious.

Fucking Friends and Everything Else I Left Out

The one thing that I do disagree with Parsons about is that I think fucking friends DOES change the relationship, at least it has in my experience. Again the difference is probably in the different kinds of non-monogamous relationships that we have. Actually, I think that fucking friends is in some ways easier than fooling around with people you've just met; you already have a relationship and communication to start negotiating with. The real problem for me has been with fucking mutual friends of my partner because it's really easy to get into cross-relationship jealousy and betrayal. And, if there are issues, the friend is around a lot and their presence can continually bring up those bad memories.

But even in the cases where sleeping with friends works out, I think that it's hard to ignore all the societal pressures for you relationship to change. Are you getting together to hang out or fool around? Again, discussion and negotiation are the key, but whether or not you want to deal with the added pressures it's important to acknowledge that they are there.

One of the best things about living in SF is that this kind of stuff is much more common knowledge than in most places. That's because the queer and leather communities have developed a language for sex and non-monogamy over the years that takes into account real sexual desire and the problems of living in a sexually repressive society.

Anyway, that's all I have time to write. Good luck out there.

1. Minor Threat, "Out of Step"1981.
2. See Pansy Division, "Fuck Buddy" from the Pile Up LP, 1995.
3. Ramones, "Questioningly" from"Road to Ruin" lp, 1979.
4. Crass, "Berketex Bride" from "Penis Envy", 1981.

I typed this article while listening to "Playing with a Different Sex" by the Au Pairs —THE punk non-monogamy album. (Broad definition of punk as always for me)

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subsection number two

community.

my thoughts on punk rock

When I talk about punk and community I do it in a very idealistic way. It would be nice to make punk a place for everyone and it would be nice to have a grand network where people work together ("mutual aid") and network and get shit done. I have this expectation that punk is where a lot of my anarchistic / socialist philosophies will be played out. Even so, it remains that there are a lot of people in punk who are just "along for the ride" - for the entertainment value.

Recently I came to realize that punk has never been about the music for me, but about the people — the bands, the other people in the audience, the people who write the magazines and put out the records. I guess I got the clue when I went to a house to see a show and ended up sitting on the porch and taking to some friends from Dayton and having an awesome time - without ever seeing the band. It seems obvious that punk would be nothing without the people, the doers, the participants, and that's what makes the community possible and even essential. I don't understand that there are people who don't see that level of punk and don't realize that punk couldn't happen without that second layer, the part behind the music.

• HOW TO BUILD COMMUNITY - PUNK OR NOT.

The first thing that I want to talk about is that there are so many people who don't feel included and who don't understand punk as a community. I've been into punk for a while now and when I first started out I never felt a part of it or I never felt that community feeling. How many people out there don't understand when "we" (those of us who think we know what we're talking about) talk about community in punk? At what point did I feel included? and what made it happen?

Think about the time, if you have come to it, that you went from talking about "punks," to using the words "we" and "us" and "our" to refer to the scene. When did that transfer from outside to within the community happen? I've been thinking recently about how the difference is in the way the individual acts that makes him or herself feel included, and not in the way the community acts toward the individual. Necessarily.

The most important community building activity is friendship. I know that I felt included when I realized that punk (and community) is about being open and making friends. Well, not necessarily friendship, but real connections. That is how any community is built. By getting to know (but not necessarily liking or getting along with) the others who are also in that community, by making *and maintaining* connections.

I was in a discussion once where we came up with the idea that everyone participates in different kinds of community: political, social, and geographical. And the best example of how community is built through friendship or connections comes from geographical communities - your neighborhood, the street that you live on. Especially in a student area, like where I live, no one knows each other because everyone moves every year and there are new people all the time. It doesn't feel like a community, and the way to help make it one would be very simply to introduce myself to my neighbors. It doesn't have to go as far as having neighborhood parties or anything, but it means at least being familiar with who's around. The same thing goes for the punk or the activist community, my social and political communities - knowing who participates in each one makes it a smaller, tighter, community. (For example. There's a bunch of kids here in Columbus involved in putting on shows. We all started to hang out together after putting on the fest this summer, and after shows we'd take the bands night swimming or to some other fun activity. It meant hanging out and making more than just a passing connection with each of the bands. *That* is the way to make the punk community smaller. Imagine if the Columbus kids were to make friends or hang out with every band that came through - instead of bands leaving right after the show or none of us being into hanging out with the out-of-towners.)

In a way, the idea that friendship makes things inclusive is bad, because it reinforces the idea of punk being one big clique oriented scene. But once I got over being intimidated by everyone (or by the appearance of cliques), or being self conscious about myself, I started participating in punk stuff (going to lots of shows, talking to people while I was there, giving out my zine and reading other kids' zines, etc), and because I was around more and people knew my face or whatever they started talking to me. When I made friends, I was hooked. But it was something that I personally did, changing the way I thought about punk — ie, going from "they need to reach out to me for me to feel included." to "I need to start talking and interacting with people - I need to take the initiative." I also came to some logical conclusions: of course shows that are at the Neilhouse are going to have at least a little bit of a clique atmosphere because seven kids live there, they're friends, and they hang out with each other. Everyone who doesn't know them is going to feel like an outsider at first, but realizing that it's not an intentional closing of the scene makes all the difference. So, in my experience, it's not our responsibility to make people feel included, but I would say that as a way of strengthening our community it is our responsibility to be open, as people, and to encourage people to assert themselves.*

So the question of the day is: Do we have any responsibility (those of us who *are* active in punk and who experience it as a community) to make those new people feel included? Or to show them what the community aspect of punk is about? I think this because even though it's obvious to me that punk is about community, maybe those kids who view punk as entertainment, or just a safe place to go, have yet to experience it and once they do, they will understand. So they just need to be *shown* what community is (boy that sounds condescending).

Now lets talk about how lame it is that what we call punk is usually experienced only at shows, except in cities such as San Francisco which have punk "community centers." Shows are the only times which we come together and interact with each other in a real, direct way, instead of through records and through written words and with people who are not connected to us along direct friendship lines. Mostly this is because punks are spread out over neighborhoods, cities, and states, and there are few areas where there are a large number of punks. Punk, as a culture, is confined to shows, zines, and records, which happen with music as a catalyst. I find that particularly unsettling, and even though I know other people agree, I don't see a lot happening to try and change that. As a scene, we need to work on expanding our culture into our every day lives. It should be a priority.

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* One of the underlying themes that I repeat over and over in different contexts (punk, personal relationships, whatever) is that people need to be more assertive and confident. I know I used to be shy and unassertive, but now I'm not (well, I'm a lot less so). This is not a psychoanalysis of jen angel, so I'm not going into how this happened or what made it so. I will tell you that I think that a lot of our problems could be solved if people would speak up more often. (But then of course you can overcompensate and get people (like myself?) who talk to much or who are too aggressive.).

PUNK AND POLITICS. HOW IT SHOULD BE.

er... how it is in jen angel's fantasy land.

Back to the idea of political, social, and geographic communities. Personally, I think they can mix, and that's probably obvious coz all I talk about is how punk should be more political. (as for geographical - well, I think that punks are poised to take over the neighborhood I live in. Considering there's three or four houses within a couple blocks of each other packed with punks. Just wait til we start doing shows, I'm sure that will make the neighbors even more happy.)

There are a lot of things I think about politics and punk. I think that the best things, and the most political things, come from punk as a community. That's also when I find punk the most inspiring, when we are acting as a community, instead of doing all the lame bullshit that everyone expects: infighting, backstabbing, getting drunk, killing ourselves with drugs, whatever. There are those rare shining moments which make me realize that punk does have potential, and those moments far outshine any of the bad stuff. Things like ABC no RIO, Food Not Bombs, fests, shows, good zines, discussions, whatever. The good things. Sure, they're very insular to our group and they rarely effect the community at large, but that's something we can work on later.

Why doesn't that kind of *good* thing happen more? Mostly I think it's be cause there are a lot of people who are politically active or socially aware who do not connect their activism with their involvement in punk, and who view punk as entertainment and socializing, with the occaisonal band with political lyrics. There is nothing wrong with that, but I think it's a shallow look at punk.

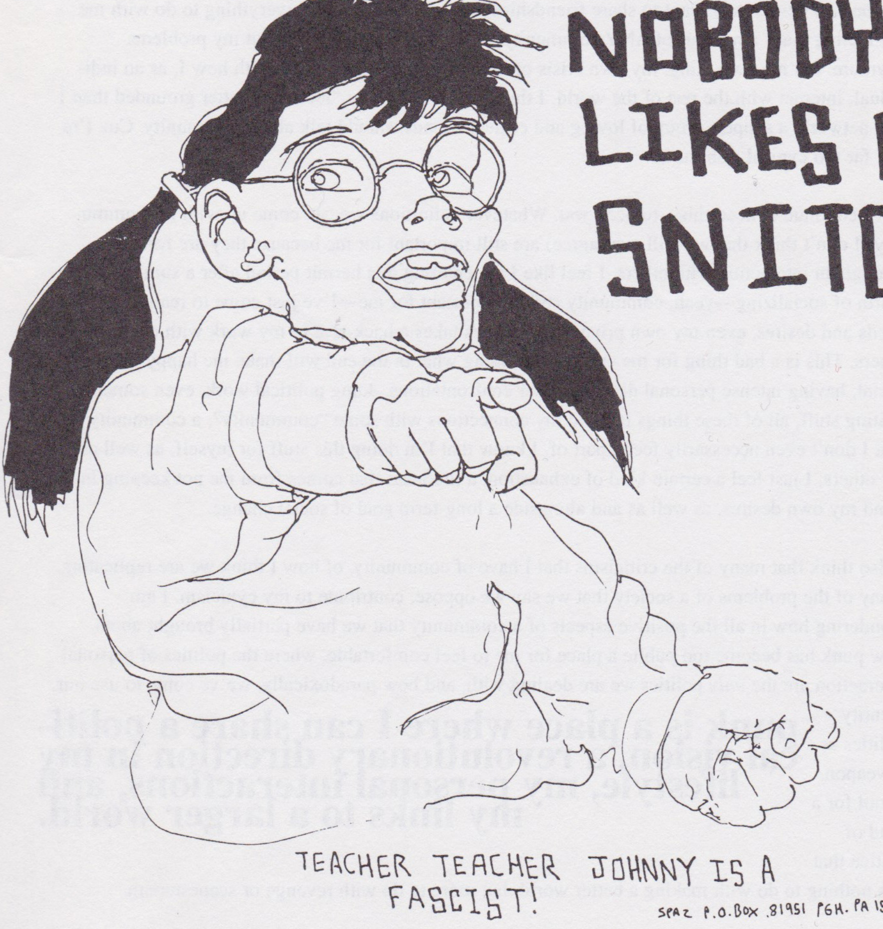
In addition, punk helps politicize people through the occasional outspoken band, but all too often those people move on and out of punk. It's not an issue of there not being political people within punk, but an issue of their allowing punk into their activism and not taking it elsewhere. I want to keep them here and I want to retain that energy and that motivation and help bring the politics into a more every day level of punk. I don't even care if everyone knows about Mumia or Chomsky or Anarchism, I just want people to be more aware of their actions and the consequences. I want people to be critical and to not take things for granted. I know that's asking a lot. But if punk acts more like a community (remember up there I discussed how to make community) maybe that will e one thing that encourages people to stay within punk and to incorporate it into their activism. That way they can help politicize more people in the same way that they became involved.

Punk is an opportunity to take advantage of it all. All these bands, political or not, when they tour and when they sell their records, are creating connections and lines of communication which, if you want, can be used for purely music/entertainment oriented discussion. Punk shows bring kids (physically) together. Zines link kids across states and cliques and scenes. Punk community is inherently political *because* it has potential.

I guess that next should come a discussion of why people leave punk for other forms of activism. I can't really answer that because I haven't left and I don't plan to. I know that people leave when they are tired of the sexism or whatever within the scene, but I believe that leaving leaves those evils intact instead of challenging them. I support people leaving because they feel that there are other more important struggles, but I don't want them to view punk as a struggle, or as a focus of their activism. I want them to incorporate their activism into punk so that other people can share in it, and learn from it, instead of separating the two. Working against sexism (or whatever) means working against it everywhere, including in the punk scene.

REMEMBER:

ALL POLITICAL ISSUES ARE SOMEONE ELSE'S BUSINESS AND NOBODY LIKES A SNITCH



TEACHER TEACHER JOHNNY IS A
FASCIST!

SPAZ P.O.BOX 81951 PGH. PA 15217

time out from jen angel's ranting + raving

time out: eric boehme

COMMUNITY?

I'm tired of talking about community. I'm tired of looking for something that isn't there, tired of trying to create MY own personal vision of a community that no-one either shares or even gives a fuck about. I'm sick of seeing our "community" being torn apart by self-serving interests or through bitter personal conflicts that get blown up. Yeah, I guess I'm also fed up with arguing about the need for togetherness, for unity in differences, and about how everything that we do is political. *I* know that already. I'm not sure that *you* want to hear it anymore.

Yeah, I've tried to force my reality, my hopes and aspirations for what I think a "community" is all about. I'm just now discovering that the reason I'm so critical of the existing "community," the reason I so desperately want to share friendships and critical ideas, has everything to do with me not feeling that I am a part of ANY community. You don't need to hear about my problems anymore. It's my own thing, my own crisis of identity, my own grappling with how I, as an individual, interact with the rest of the world. I think that those better "located," better grounded than I in a network, a support group of loving and critical friends, should talk about community. Cuz I'm just far too cynical right now.

But I continue to need this—to need *you*. Whatever definitions we can come up with for community (I don't think that we will ever agree) are still important for me because they are formed through an interaction with others. I feel like I am entering this hermit period after a summer's worth of socializing—yeah, community still is important for me—I've just come to realize that my needs and desires, even my own privacy sometimes takes a back-seat to my work with or for others. This is a bad thing for me cuz I'm not doing what in the end will make me happy. Being social, having intense personal discussions or confrontations, doing political work, even sometimes writing stuff, all of these things involve my connections with some "community", a community that I don't even necessarily feel a part of. I know that I'm doing this stuff for myself, as well as for others, I just feel a certain kind of exhaustion, a tiredness that comes from me not keeping in mind my own desires, as well as and alongside a long-term goal of social change.

I also think that many of the criticisms that I have of community, of how I think we are replicating many of the problems of a society that we say we oppose, contribute to my cynicism. I am wondering how in all the positive aspects of a community that we have partially brought about, how punk has become too public a place for me to feel comfortable, where the politics of personal interaction are the *only* politics we are dealing with, and how paradoxically, we've come to use our identity politics as a weapon, a tool for a kind of justice that has nothing to do with making a better world, but more to do with revenge or scenesterism.

punk is a place where I can share a political vision, a revolutionary direction in my lifestyle, my personal interactions, and my links to a larger world.

I spent the summer traveling the country, interacting with some brilliant and fun kids, actually seeing the process of community in action. And what I am going to say, in criticism of community, has nothing to do with any of these individual kids but rather with a kind of overarching definition of "community" itself and the way that it is practiced such that everyone thinks they are talking about the same thing. Yeah, except I think they obviously are not. Everywhere I stayed, every different scene, punk fest, punk house, even every different kid, had a notion of community that was so varied, so different, that I had a hard time thinking we were producing some coherent kind of community (even less, some coherent idea of community that our actual communities were based upon).

That the actions we take or the privileges we may have in our "private" lives are connected to and have an effect on the larger system as a whole.

There were "social" communities, scenes that existed because a bunch of friends had gotten together and made a place for themselves to play music, to have group picnics, to play sports, to live together, anything where they could get together and have some fun. I found "political" communities, where the kids were sharing some political project or vision, a collective, a Food Not Bombs, a political zine, where they worked together, sometimes even lived together because of similar political beliefs and goals. This of course didn't necessarily mean that they even liked each other, just that they wanted to connect with each other for political purposes, long-term goals, or to see through a certain project's completion. I also found just simply "geographical" communities, where the kids came together simply because they lived near one another. Again it wasn't so much that they even liked each other, it was more like they lived in the small town, would go to shows or record stores or whatever, based merely on geographical locale. Of course it also goes without saying that I found communities that were a mix of any two or all three of these notions of community. I can't pinpoint a definition of community out of these three arbitrary categories—every different scene, every different person in each of these places had a different reason for being there.

The Idea of Claiming Space: The Public and the Private

It seems that we all, whether in these social, political, or geographical communities—in some mix of these three or where none of these definitions even apply—we are all looking for and trying to come to terms with SPACE. Yeah, this is another one of those slippery definitions, but I'm gonna talk about basically two different kinds of space: physical space and mental or emotional space. I think that when we talk about community, we are actually talking about space—about our need for a space where we can physically gather together (either apart from or oppositional to, the kinds of physical space we move in outside of punk rock) and an emotional space where we can express ourselves authentically, where we can be vulnerable, where we can get friendship, constructive criticism, or support.

I think our reasons for coming into punk rock and for claiming space within the "community" are vastly different. For some, punk may just be a space outside of their parent's house, where their friends also happen to be. For some, punk is a place to do what they like, to live, to play music, to have friends on their own terms, to exist by Doing it Yourself. For others (for me), punk is a place where I can share a political vision, a revolutionary direction in my lifestyle, my personal interactions, and my links to a larger world. Yet in each of these ideas, we are claiming a kind of space, claiming some power to interact or be in these spaces, and defining some values that exist in these spaces that may not necessarily exist in other similar spaces in mainstream culture. (Values like a respect for difference, an aversion to all forms of racism, sexism, classism, homophobia, or even a hatred of capitalism.)

I think the physical and emotional spaces that we claim are inherently interconnected. The ideas and struggles, the values that we support in our personal interactions in the "safe" emotional space we've claimed with each other translate into ways of interacting in the public physical spaces of a punk rock community. Yet it is here that I think my cynicism about community comes out—our reason for claiming physical space may be similar (yeah, we're all punks aren't we?) but the reasons for claiming emotional space, the values that we want to reinforce in interactions at these spaces are vastly different (and often totally incompatible).

We all know about physical space—it's WHERE we go, WHERE we put ourselves and our bodies—our venues for shows, record stores, punk houses, collectives, our physical PLACES where we can interact publicly with each other. I think this is a very positive thing that punks making community have accomplished; we have claimed PUBLIC spaces where we can gather and communicate, where being honest, friendly, or critical of each other, either face to face or indirectly (like through letters, zines, or computer) creates connections among all of us. These public spaces in punk rock function very differently from most public spaces in mainstream society. We encourage difference and diversity, open human interaction and dialogue, and (sometimes) these spaces are entirely free from the buying and selling of products (which I would argue, most "public" spaces in our society revolve around—although I certainly think that a huge part of this public of punk involves commodities).

I'm not gonna say that my reasons for claiming emotional space are the same as yours, nor that they even SHOULD be. (That's why I think that any "definition" of community is going to be suspect.) I just wanna talk about why punk is important to me, why I think it is political and what criticisms I have of the practice of the political part of the "community."

All of these public spaces, these public ways of communicating and interacting in punk *are* positive because we are struggling against the alienation and the fragmentation that our society fosters. The whole distinction between what is public and private is an idea that serves society. By separating us into these two "beings," a public person who goes out to work, shops in stores, sometimes even votes, from the private person who has personal conflicts in his/her relationship, who may be racist or classist in private, who sees no connection between themselves and others, the system can stop political and social opposition from happening. If we think that we have no fundamental connections with the people we work with, or the people we see in the store, or wherever we are, we can easily dehumanize them and either make a profit from them or ignore their struggles entirely. The distinction between public and private is all about those with privilege not recognizing or acknowledging their connections to a system of oppression and exploitation. If I am a totally "private" person, separate from any system I live in or any human connection to others, I have no desire nor any need to be political or even remotely interested in larger issues.

I think it is totally important to recognize that the personal is political. That the actions we take or the privileges we may have in our "private" lives are connected to and have an effect on the larger system as a whole. This is one of the exciting and revolutionary things about punk rock community to me. We have fought against these distinctions by saying that my private life must be publicly accountable to a politics of social change. We have claimed physical spaces where we can put these ideas into practice, we have promoted methods of communication that allow us to be personal with each other in public, that bring our personal identities, the importance of the differences in our backgrounds and histories, into a public forum.

This is all positive and I would also argue, part of a larger revolutionary process. It is important that in my criticisms and my exhaustion, I not lose sight of the great things about punk rock. I still don't think I can talk about "community" as such. Yet I continue to use the public spaces, to help claim other spaces, and to connect with people who share a similar vision of social change.

Yet sometimes in claiming space and bringing our personal lives into a public forum, by deconstructing the whole separation of the public and the private to say that everything we do is political, we have gone too far in creating a community that does not allow for personal difference—that only acknowledges political difference. We've isolated ourselves so well from the mainstream that we fail to see the how much our "community" both overlaps and replicates the society we are struggling against.

Difference as a Weapon: Identity Politics in Punk

We all know that punk is completely fragmented and exclusionary. All the different sects—hardcore, crust, str8edge, riot-grrl, emo, pop-punk, oi, garage, death-metal, queer-core, whatever—whether based on differences in music, dress, or identity, punk-community as such, does not exist coherently as a whole. We've isolated ourselves into these micro-cosms, these mini-scenes, where we either don't care about the outside world (the "cocoon" syndrome) or we try to convert others to our particular political agenda (the "Christian" syndrome). Group mentalities rule these sects and power is gained or lost among the scenesters of each of these groups depending on how well they follow the agendas, the values and the dictates of the emotional space that each of these sects claim.

I wanna talk more about this sort of group-think but I'm gonna get pretty specific about those parts of punk that call themselves political. I've been thinking about how a strict reliance on "identity politics" has taken the place of real thinking and criticism among us. We have lost the complexities and the nuances of our political analysis. We have failed to account for the deeper connections that are STILL intact in the outside world and for this, our "communities," our friendships, and our political alliances are suffering.

How has this happened? What are we doing in our scenes to promote this isolationism and this total focus on personal relationships (publicly played out) and identity politics? How do we actually interact with each other and has it produced these problems?

Problems like, how an environment of fear and intimidation has grown around "politicos." How we've put personal relationships at the forefront of our political struggles, sometimes forgetting other battles. How we've decided to take and consolidate power in our various scenes. How we have developed this cult of the victim and a hierarchy that worships those who are most oppressed. How we use our "differences" as a weapon, instead of a positive validation. How we demand justice based on methods the State uses to oppress people. How we take no private responsibility to break cycles of abuse but instead rely on public forms of punishment that do nothing to heal survivors or change abusers. How we mistake differences in the merely aesthetic, stylistic preferences, for a political stance. How we use our public forums for retribution, personal revenge, and power grabbing. How we use gossip as a political weapon. How we police each others private lives for "political" issues. How we focus so intensely on our own community, mistaking the various localized personal revolutions for a larger social change. How we have the privilege to stay in our scenes and not venture outside, preferring the comfort and "safety" of the scene but reinforcing the devaluation of "difference" our society maintains by ghettoizing ourselves. We've given up a larger project of social change.

These are all fucking complex issues. Make no mistake about it. I'm not trying to give any easy answers, accuse any particular individual, or stick up for anybody. I've had such a hard time thinking and writing about this stuff. Because many of my conversations this summer revolved around a lot of this, because these issues touch people that I care about and because there is so much that is positive that mirrors and shadows the negative things I am bringing out, I hope these criticisms are taken as constructive efforts to build a stronger and sustainable place from which to effect change.

We've isolated ourselves into these micro-cosms, these mini-scenes, where we either don't care about the outside world (the "cocoon" syndrome) or we try to convert others to our particular political agenda (the "Christian" syndrome).

For every criticism I can think of, there is both a positive and a negative aspect to it. This is going to make it difficult to make the criticism because in some contexts, I'm going to disagree with my own criticism. Of course this critique is based on reality, on real history, on real interactions that I have had or that I have seen played out before me. Of course each of these criticisms comes from a particular situation and if you know about or have had these interactions with me, I welcome the dialogue. The reason I am addressing these issues *is* because I think it is important for a revolutionary and politicized group of people to continue their work, in their own ways and their own spaces without the fear and the bitter personal conflicts that have infected punk.

Sub-culture vs. Counter-Community

First of all I want to talk about the differences between communities, sub-cultures, and a counter-culture because I think that much of punk's problems with the way we use identity politics comes from mistaking what is essentially a sub-culture for a true counter-culture. These ideas are sorta jumping off from what I've already said about SPACE because I think that as a sub-culture, the issue of space is very important. A counter-community has both physical and emotional space outside and completely away from the mainstream. Certainly (for me) this is the eventual goal for us one day. Yet now, we are still a sub-culture, trying to claim space with a emphasis on "difference" inside of a larger system that does not hold the same kinds of values that we do.

We are kidding ourselves if we think that punk is some kind of revolutionary counter-culture or a counter-community. We are still in an essentially parasitic relationship with a larger system where outside of our music, art, words, and our performances, we still rely upon the networks and the markets of mainstream society. Until we own our own land and housing, produce our own food and clothing, make our own necessary GOODS for living (not just goods and services for entertainment consumption), we will not be an actual counter-community. Until we either purchase these things ourselves or until a larger social change makes these lands and industries available to us, we are still counting on the system to feed us, to house us, and to clothe us. (This is not to say that there aren't many rad efforts toward making this a reality and also not to say that this isn't the reality that I one day hope for—I am just cautioning us to be very aware of what our real situation actually IS.)

Because we still exist essentially inside the system (either as parasitesstealing and scamming our way through or as paid wage-laborers to jobs we all hate), the communities that we run in, the spaces that we use, are going to be many and varied. We don't have to accept ourselves or identify with these communities, but we do have many places, a lot of different spaces which we are either passing through or trying to claim that do in fact, overlap. I think the mistake of identity politics comes in trying to whittle down these many overlapping communities into one community, where we claim both physical and emotional space that is based on a similar identity, a recognition of each other in their similar "difference." The problems arise because without a larger counter-community to sustain these emotional spaces we have claimed, we are constantly under seige and attempts at colonization by the system.

We are kidding ourselves if we think that punk is some kind of revolutionary counter-culture or a counter-community.

Mainstream society does not recognize "difference" or "otherness" as a primary value. Privilege is supported by an erasure of difference; violence, oppression and exploitation are the tools the system uses to reinforce privilege and deny difference. Identity politics tries to change this and there is safety and strength in these communities. The physical spaces provide a haven from the violence of society (the violence of a system based on white-supremacy, patriarchy and homophobia), the mental spaces provide friendship, love, and emotional support to those who have been alienated or ostracized outright. This is a much-needed and a positive strength of communities formed from identity politics.

Yet the system puts extreme pressure on these communities, these islands of tolerance and difference because the values that they uphold in their emotional space are deeply subversive. By the system's nature and the structure of privilege it upholds, these spaces are under attack at all times. The people who establish these communities, who rely on identity politics as a means to power or a means of bringing the value of difference to the mainstream, necessarily feel embattled and suspicious. Existing in this climate of fear and consistent pressure, it is not hard to turn inward, to cocoon oneself inside the community.

The cocooning process is all about making the community a safe zone for the members, yet sometimes to do this, the physical and emotional spaces, the havens of the community, must be rigorously policed. At this point, anything that the community sees as a threat to its identity, any violations of space by members of the community or outsiders must be dealt with. The issue of "safety" becomes the defining project of the members, no longer using identity as a tool for self-empowerment but as a weapon to police their own embattled spaces, the community may ostracize members, destroy them publicly within their own community or use outright violence to keep their spaces secure. Sometimes the issue of "safety" is even used to stifle critical voices from within the community—the climate of embattlement being such that even constructive criticism is a potential threat to the dissolution of identity politics.

In this embattled environment, the members begin to see their community as the only possible space for them, the only place where they want to work, or play, the only outlet for their energies.

Yet this cannot be the ONLY place for them because of their necessary interactions, the existent overlap with a larger structure. By focusing all of their critical and emotional output into sustaining the community AT ALL COSTS, any connections with other embattled communities, any struggles that outsiders to the community have, become unimportant. Issues in the community sometimes come to revolve around the public lives of the members—gossip, style, personal relationships all become ways to publicly account for one's participation in a community of identity. Additionally, long term goals like broad social change, education of the mainstream about their "difference" or identity, or rehabilitation of those who violate community space are pushed aside for the short-term security of identity politics.

By the same token, a community based on identity politics finds itself grappling with the issue of power. Because the members of the community do not have any power in a broader social context, because they have no privileges in the system, the members must deal with whether they will try to gain power in mainstream society (through pluralistic legislation, the courts, economic or political power, or changing the public's perception of "difference") or will they eschew power in mainstream society altogether to focus specifically on maintaining and fortifying their communities, perhaps eventually hoping to build a true counter-community.

In both cases, the structure of the system and the fact that a true counter-community does not yet exist inevitably makes it difficult to concentrate purely on identity politics. It would be deeply problematic for the system to give up its structure of privilege by acknowledging and accepting difference as a primary human value. As long as a community forged around identity politics remains a sub-culture or a community among many others, the values of the emotional space we are claiming will be at odds with the larger society. Through outright repression, through campaigns that negatively accentuate difference (and play it out as a threat to perceived or actual privilege—which it certainly is), or by tokenistic representation, the State will try to co-opt or destroy the critique that identity politics makes.

Punk Identity Politics: Policing the Public and Difference On a Pedestal

Communities within punk that focus on identity politics have many of the same issues that I described above. These communities feel embattled and sometimes move toward cocooning, with the subsequent purging and policing, as well as mistaking the completed project of a counter-community for the ongoing and difficult process of transforming sub-culture. I want to go step by step through the criticism that I made earlier to try to see what is both positive and negative in the way we use identity politics. I think that my criticisms pretty much fall into two different categories—policing the public spaces of punk and placing the question of difference or identity on a pedestal by either forming a "cult" following or by mistaking differences in personal style, differences in aesthetics for actual political differences. Please do not mistake what I say—I think identity politics is a vital tool to begin the process of acknowledging difference as a viable political category. I am just critical of the way some of these trends are playing themselves out.

There were many things that I saw this summer that made me realize how much of a climate of fear and intimidation there is around the political communities in punk. It is like we've decided that we have no power in the mainstream so we might as well grab and consolidate our power in our own scenes. Or we've been oppressed or victimized by society or by specific individuals, so we may as well oppress and victimize others (whether they are actually oppressors or not). Yeah there are plenty of complex issues here that have been analyzed in much more detail elsewhere—rape, cycles of abuse, the victimization of women, people of color, or lesbians and gays, economic exploitation—yet I think that some of the ways that we are handling these very difficult issues has all the taste of authoritarian policing. We are using our public spaces—letters and zines, talking at shows either face to face or through spoken word, and the huge networks of gossip that we have—to demand justice and retribution for those who have been authentically hurt and victimized either by people in our scene or by society as a whole. We are demanding a justice that involves ostracism and a complete degradation of the "abuser/rapist" that does not take into account the complexities of the situations nor the continuation of these abuse cycles if these people are in fact "banned" from punk.

It is totally important for survivors to get support, to voice their emotions, to speak publicly (if they can or want to) in order to begin their healing process. Our public spaces are set up for this, they are "safe" for a reason and this is a huge strength of our community. Yet I think that we are also abdicating our personal responsibilities for confronting and dealing with the victimizers on a personal level instead of publicly destroying them. This is no way to make survivors out of victims or rehabilitate victimizers, as it only satiates a lust for revenge without any healing by any of the parties involved. Seemingly we've only replicated the practices of the kind of justice that the State uses—a public trail by a jury of your "peers" (never mind the specifics of the situations) and a swift and brutal justice with no hope for change or rehabilitation. Making our spaces safe for survivors is vital, yet are we only making other spaces unsafe by not actually dealing with the victimizers?

In the public space we also don't have to take that much responsibility for our own actions if we only criticize everyone else. Yet curiously, everyone's personal life is fodder for gossip and judgment. The positive aspect of this is that we are personally accountable to a community of our peers and our friends and they can "call us on our shit." Yet this is also what I mean in being TOO PUBLIC—that everything we do, say, or whisper to someone else could come under attack for being sexist, racist, classist, homophobic, ageist or whatever, you name it. That even a constructive critique in the spirit of community will be shouted down, consigned to personal attacks or ostracism. I think it is important to be up front about our privileges and aware that what we say or do often reflects the fucked up society from which we grew. But living in this environment of fear, this embattled zone where everything must conform to the dictates laid out by identity politics, we cannot find the privacy for actual critical personal relationships.

The issue of "safety" becomes the defining project of the members, no longer using identity as a tool for self-empowerment but as a weapon to police their own embattled spaces. . . .

In believing our subcultural process is actually a completed counter-community, where kids have FINISHED the project of fighting their own internalized "-isms" and have confronted privilege, we scare away the kids who are only just beginning this process by being too critical and too judgmental. It is hard to make yourself vulnerable in a public space, knowing you have problems and issues to deal with when at any moment you feel as if someone is going to jump down your throat, to ostracize you or criticize (not very nicely either) your action or words. How many potential allies or friends have we scared away or turned off by the harshness of our critiques, the violence of our judgments, or the moral righteousness of our own political stances?

The many positive aspects of being in the public space of punk is for me, beginning to be overshadowed by the negative effects. Being in a "safe" community where I can feel vulnerable to open up, to work on my shit, to bring the problems of my private existence (problems that are necessarily attached to my history and background) into a public space of support, friendly criticism and encouragement, in some situations, has changed into a fear to disclose to much. Public accountability for my own private actions should be couched in terms of support, not moral judgments or bitter personal criticisms. The true transformation of the individual, the full recognition of difference as a primary value will not come from the rules or the punishments of the public (the prison system comes to mind here), but only from the strength of the private individual, cradled and supported by our community, not bullied and berated.

In our attempts to place primary importance on "difference" and value the histories and identities of those who have been marginalized and oppressed in our system, I think that we gone much further by worshiping and reifying these differences. We have put "otherness" on a pedestal, not destroying the idea of white-patriarchical-capitalist-supremacy but only substituting it for another ruler. Thus TRUE difference or otherness, where all backgrounds and histories (even the oppressors) are recognized as connected and equally valuable, is displaced by everyone thinking that being working-class, being a person of color, being a woman, or being homosexual should be the most respected identity. Just as our system tries to erase the histories of those that are other with a system of privilege and oppression, we have done the reverse—tried to erase (not effectively deal with) the histories of white middle-class, hetero, males. Erasure is totally different from deconstructing those histories and I think that an effect of this reversing oppression is putting a hierarchy of oppression in place. That judging kids in the scene becomes a way of judging how oppressed they are and the more oppressed you are, the cooler you are, the more scene clout you have, the more no-one calls you on your shit.

Don't get me wrong—I think it is vital to valorize difference, to recognize oppression and to support the overcoming of these oppressions. I think that white middle-class male privilege (including my own) should be destroyed. I just think the "trimphalism" of dancing on the body of the oppressors does not actually recognize difference—it only replaces a ruling ideology with another. I think that difference on a pedestal does not fully account for the actual connections of history to oppression and the real situation, the differing communities in which we all exist. Finally, I think that privilege must be deconstructed (not erased) through a process dependent upon particular situations and keeping in mind the long term—that in certain situations, privilege should be used and taken up to further this long-term objective.

Sometimes the issue of "safety" is even used to stifle critical voices from within the community—the climate of embattlement being such that even constructive criticism is a potential threat to the dissolution of identity politics.

As we glorify these differences and make them symbols for our "revolutions," many of the styles or aesthetic differences that characterize each category of the other, becomes our fashion accessories or our political indicators. Little things that may be cultural markers of an oppressed people's history, a way of speaking, a style of dress, whatever, we take on as our own, colonizing it yet again ourselves. Or we praise certain traits of our own histories that have been buried by the mainstream—working class culture, ethnic or religious traits, sexual practices—instead of re-connecting these traits to a rich cultural history that has been obliterated, we often just apply these symbols across the board as "what it means to be truly revolutionary." As if one person's history were the ONLY way that revolution could be acted out. Similarly, we may mistake personal differences, tastes or styles that do involve our history but are more about aesthetic choices or stylistic tastes for actual political differences. By transforming actual historical practice into an aesthetic and, conversely, by making a political issue out of a personal style, taste, or aesthetic, we are severing these traits or rituals from a real context. We are again putting difference on a pedestal, apart from the real world which formed these oppressions and away from the real world that will deconstruct and destroy privilege.

I also think that in certain ways we have developed a cult of the victim to go along with our hierarchies of oppression. That in our efforts to be a network of support and warmth for victims of our fucked up society, we have valorized the victims as victims, not as survivors. Instead of seeing the people that our society has abused, tortured and thrown away as people, as humans that can change, that can "survive" by not forgetting their history but by living and fighting THROUGH it, they have become symbols to us, martyrs for the cause. As long as they stay victims, we can continue to point out the ills of our sick society.

I'm not saying this is intentional or maybe even conscious on our part because I definitely think that one of the strengths of our emotional spaces is the kind of solid support we give to victim/survivors. Issues of safety are also vitally important here. Yet I think that the ultimate goal should be to move from a passive standpoint of a victim, to a more complex, a more active/passive, a more healthy and empowered standpoint of a victim/survivor. The history and the connections of the past to the present should always be understood and accepted, yet societal transformation could one day mirror personal transformation. In fighting oppression, violence, and exploitation, we should use the resources of our emotional spaces to personally empower each other instead of dwelling on the impossibility, or the difficulty of real change.

Difference as Universal

To be engaged with a public project of societal change necessarily involves a personal recognition and deconstruction of privilege. Both the personal and the political are vital—one cannot overshadow the other. We are claiming our spaces in punk, organizing our communities around emotional space and physical space that values difference. If we are to move forward, to dispense with the cocooning of identity politics or the moralizing preaching to a mainstream that is just not ready to give up its system of privilege, we must acknowledge that our sub-culture is not yet a counter-community. By fighting the isolationism of identity politics, by easing the environment of fear and embattled mentalities that force us to bitterly police our scenes, we can begin to develop a long-term project that will create the possibility of difference as a universal. Without making difference another icon to be worshiped, without mistaking a an erasure of a history of oppression for a deconstruction of privilege, we begin the task of creating a social world where difference is universally recognized as the primary value of human society.

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The end.

THE COLUMBUS FEST. JULY 5-7, 1996. more than music

Punk fests are an interesting expression of our community, because they gather together people who are normally spread out over thousands of miles. I think they are sometimes a punk's first experience at real community (though that definitely depends on where they come from and what kind of fest they attend). Though it is correct to say that kids who attend fests are there for entertainment, for a music vacation, and not to build community, they are doing so indirectly.

We have to think about how the fact that our community is spread out over the entire country (world?) effects the dynamic of what happens within it. So much of the interaction between members of the community is not face to face, personal, immediate interaction. What does that mean?

I guess the idea is catching on because it seemed as if there were fests in every state this year. Maybe that's not quite accurate, but it sure seemed as if there were a lot. Is this a good or a bad thing? It's good because more people in different areas can experience them, but the more fests there are, it's more difficult to have one large national gathering that brings people from all over. I mean that we run the risk that people will only attend fests in their area if they are commonplace, instead of traveling far and wide, to interact with people who have also traveled far and wide. There are benefits to both, of course.

We're lucky here in Columbus because the More Than Music fest has been going for a couple of years and is usually well attended. Every year it has been put on by a different person (or group), and that's a testament to the hell we all put the promoter through every year. This year the fest happened at the beginning of July and was mostly hardcore-ish emo-ish type bands. I had an awesome time.

To me it seemed like an awesome expression of community. I felt as if I could go up and talk to anyone at the fest, that everyone was approachable. There weren't any fights, no injuries, few canceled bands. Discussions happened, and people met, and good things were talked about, beyond the selling of records. Being with punk kids around the clock (as opposed to just once in a while at shows and not in my every day life) was the best part of it all. It was very motivating and inspiring in many ways, being around people who *understand* certain things, and who are already at such a level that we can have serious, intelligent conversations about things (in and out of punk).

In the past I've worried about being too immersed in punk and not seeing the real world. I used to think that it would be difficult to keep an eye on the outside world and not bury myself in punk happenings. My experience at the fest made me think that it totally depends on who the punk kids I'm around are (duh). The people who stayed at my house and whom I hung around with for the whole weekend - we didn't just talk about punk the whole time. We talked about politics and our lives and once the conversation even degenerated into telling scary stories.

And then there was the point were real connections were made. That was the best of all. It could have happened where people went to the fest, saw the bands, and went home. I know a lot of it took my own personal motivation, but I like to think that the atmosphere made it much more likely that those kind of connections would happen. I mean where people actually talked to each other, exchanged phone numbers and addresses as well as ideas. What more could we want to come out of a national "meeting" of punk rock kids?

I realized later on that my view of what happened at the fest was shaped by two very important factors: I knew a lot of people beforehand, and the fest attracted a certain kind of punk rock kid. If I hadn't known so many people maybe I wouldn't have been so comfortable, and I certainly wouldn't have felt as if I could go up to and talk to any one there. And because most of the kids were clean cut, we-look-like-we're-from-the-suburbs kind of hardcore kids (as opposed to drunk or unruly "crusty types (way to stereo type here, Jen)), I was starting from a whole different point than the Resist and Exist gathering, for example. The gathering wasn't a perfect example of punk rock community because it wasn't even close to a cross section of the kinds of people who participate in punk. But I think that realizing the limitations of our experiences is one of the first steps to learning from them.

Is the answer to have more fests and encourage kids to come to them so they get to experience community first hand? I don't think so. I think the answer is for those of us who have experienced that community to take it and translate it into our every day actions/interactions with punk kids and with everyone else. The same thing goes for any learning experience: if it's important, bringing it into our lives so that we can communicate the ideas to other people.

the POLITICS and PUNK discussion

The Columbus fest has always been called the More Than Music fest and and some years it lives up to that name better than others. One of the most awesome things about the fest this year was the workshops. Next year, and for any other festival or gathering I'm involve din, I will make sure to put workshops and spoken word in more prominent positions on the schedule. As it was, the shows took up the majority of the day so the workshops got pushed to the morning, which turned out to be just what we needed. It meant that we didn't have a lot of hanger-ons, but people who cared enough about workshops to wake up a couple hours before the first show was going to start.

The best and most interesting workshop was the Politics and Punk discussion group which we had on Sunday morning. Going into it, we didn't have much idea of what was going to be talked about or what people were interested in discussing. We (my friend Eric and I) just knew what was important to us, and we planned to talk about our own ideas, and just let it take shape from there. All in all, about fifty or so people participated, and the conversation went on for almost four hours, with people coming and going and contributing and leaving throughout. (The coolest thing, of course, was that people missed bands to participate in the discussion.)

We talked a lot about dealing with violence in our community, activism, collectivism. There was a very big discussion of white privilege and white middle class guilt, and how middle class now has a stigma attached to it. I took notes but it's hard to communicate exactly what was said. People talked about what frustrated them. People talked about what made them angry and what made them take their activism out of punk.

I think the best thing about this discussion, freeform as it was, was that it provided substance for people to take home and digest, for those who participated to take to their own friends and discussions. I got more out of my discussion with individuals about what had been said in the group than I did from the actual group interaction (which, when the group got large, was cumbersome and slow at times).

For example, sometime later I had a discussion with my friend Ed about how punk can't be revolutionary because it comes out of middle class white kids. Ed and some of his friends believe that a revolution must come from an oppressed peoples. I don' know if I agree with that. I don't think that white kids or punks are here to lead the way, but I think that saying that punk can't be revolutionary devalues a lot of good that is in punk today - and kind of ignores the idea that if a revolution is going to happen, punks are going to have to participate in it.

I guess some people interpret that as saying that working within punk is useless/pointless. If you take that statement alone, I do disagree with it. As I said, I think a lot of good comes out of punk rock, including that it helps politicize people, and it is, at it's best, a new way of interacting with each other. But, if that's all you do, if all of the work you do is done directed toward punk, that's ignoring that punk is just one part of a whole fucked up society that also needs to be worked on.

You could argue that we need to develop and improve our own community before we go out into the community at large, or you could argue (as Ed does) that punk is relatively meaningless in the grand scale of things and we should concentrate our activism elsewhere. I think doing either exclusively is ignoring the value of the other, and I don't think that's it's a cop out / middle of the road thing to say that. I also think that saying punk is too self absorbed is a very valid criticism. We need to apply what we learn to the rest of the world.

I think it is important to for people to do organizing in their "communities of origin" or whatever - they need to organize where they are most comfortable first and foremost, before thy try to organize elsewhere. If you're not comfortable or experienced in organizing among people you know and you understand, how can you organize in communities made up of people very different than you?

One small side thought: What if the "oppressed peoples" aren't leading? Well, first, they're probably not directing their leadership toward me, as well they shouldn't. They should be directing it inward, into their own communities. But does that mean that first, I have no good ideas, and that I must wait for someone's leadership? and, because I'm not being lead I shouldn't do anything? Of course not. The problem is how to initiate a relationship between punk kids (and white/privileged activists kids) and those who are leading the "oppressed peoples'" struggles. (and I know there's some obvious thing that I'm overlooking at this point). I think one point of this discussion is that it is important for activists, particularly young ones, to not consider themselves in a position of leadership, and it is important for us to realize that there is a lot of work already going on that we need only become a part of. It's all about building coalitions and helping out other people who care enough to be active.

I had a thought earlier that maybe I have so much faith in punk not because punk will change the world, but because it has created these lines of communication and connection (and in a smaller way that in some cases, it's developed into a better way of interacting with people/each other). We can take advantage of these good things to help create and maintain revolutionary activity. It'll happen by people talking to each other and punk is a part of that.

Plus, we need to talk about using our privilege for good things, and not wasting or abusing it. Taking advantage. I'm not the best person to write on this, however, and hopefully for the next issue I'll have a good article.

One word of advice to anyone who plans to have discussion before shows (which I certainly hope you do): It's important to have someone who is experienced at *facilitating* or leading the discussion. This just means that there's one person who watches and makes sure that everyone who wants to gets a chance to talk (even if they don't have the loudest voice) and makes sure the discussion stays on topic and doesn't careen all over the place.

resist and exist

a punk fest of a different sort...

by mike albers

I had been tossing around the idea of putting on a large punk gathering for a couple years, and following the relative failure of Chaos Days 1995 in the Bay Area, I decided to stop waiting for someone else to take the initiative and began spreading the word that Chaos Days 1996 was going to be in Eugene August 2-10 1996.

Following nine months of phone calls and letters, a change in name and date, and countless hours trying to incorporate as wide and diverse a scene as possible, Resist and Exist began to materialize during the latter weeks of May, as the first black hordes began arriving.

The vision I had when organizing Resist and Exist was straight out of a 7 seconds or Sham song, with all kinds of kids from all different scenes coming together to enjoy music, companionship. You know, sXe kids arm and arm with crusties and riot grrrls and barmy army kids and emo rockers and peace punks and skaterockers all singing anthemic songs about uniting for positive change and being a real force. Setting myself up for disappointment? You bet.

By the first week of June, it was all worked out. I had talked to over eighty bands that wanted to play, confirming 63 and had made arrangements with Earth First!, Refuse and Resist, AK Press, as well as several other groups to do workshops and info tables. The local community was a bit apprehensive about all these kids coming to town (the summer before a bunch of punks fucked up the neighborhood), but were generally supportive and hospitable.

This ended about the 15 of June when there was already around a hundred punks in town, a good number of whom were doing their part to smash the state, by getting drunk and kicking over fences, throwing bottles, and generally making a nuisance of themselves. And it only got worse.

With still a week left before anything was scheduled to happen with the gathering and another 100 or so kids, the unrest and destruction escalated. On the night of Thursday June 20, a group of seven "SF SCUMFUCKS" literally dragged a woman who was half unconscious from alcohol into a nearby field and raped her. However, a lack of positive identification of the rapists and a general sentiment of "she wanted it" from the others present hindered efforts to confront the rapists and get them out of town.

All of this culminated on the night of June 25, the day before Resist and Exist was supposed to start, when almost all of us expected a riot to break out. Earlier in the evening a reporter and cameraman were chased away from the venue and "assaulted" and the Eugene SWAT team was placed on alert to deal with all the drunk kids around. Tensions were high, but the night ended with only one arrest (a local hippie), and a trashed neighborhood. That evening, our main venue consensed to shut down for the duration of the gathering as a result of the tremendous disrespect of the punks towards the venue and each other, and a growing worry about being raided by the cops as happened to the Jacksonville FL ABC.

With our main venue shut down, workshops and actions went on the back burner until a space to do the shows was established (as most people were there to see bands). By this time, Resist and Exist was the main story on all three news channels and newspapers, and the local officials were having a fit.

The first day of Resist and Exist found more than 500 punks loitering in the park where FNB serves, while we ran around town trying to find a suitable venue for the evening's show and loanable sound equipment. We managed to find a place just outside of town under a freeway overpass and a sound system and all was in order. The show went awesome, with The Fanatics, Dystopia, Reform Control, Sake, Divisia, and four other bands leading the most energetic show I have ever seen, with a peculiar lack of law enforcement agents and no violence whatsoever. However, a punk from Crescent City, CA was killed when he was hit by a car on the other side of town.

It was at this point that the gathering got sketchy from a combination of bad information and crowd boredom. The Eugene SHARPs (skin heads assaulting and repressing punks) had started a rumor about a huge Aryan Nation/KKK gathering in Portland that was supposed to come down for Resist and Exist to "kill some punks" and in addition, the local police decided to demonstrate their riot gear by standing outside city hall in riot mode. So now Resist and Exist was plagued with rumours of huge Nazi skinhead invasions and 1000s of riot cops waiting to swoop down and arrest punks.

That night, the mayor of Eugene declared a state of emergency and I was called to meet with her, the head of public safety(the cops), the city council, and other community leaders the next morning to discuss solutions to the problems I had caused this fair city.

The meeting turned out to be a gross display of political rhetoric, but the cops and mayor agreed to leave our shows alone for the duration of the gathering, but promised that any punks harming people or property would be dealt with severely. This meant that any punks jaywalking or loitering would be arrested on sight. Furthermore, the city hauled six porta-potties down to the show sight and asked all local merchants to stop selling alcohol after 9pm or to "suspicious looking individuals."

The second show of Resist and Exist was not nearly well attended as the first, but Bristle, Brother Inferior, Apeface, and six other bands rocked well into the night. However, during Bristle's set, our loaned PA head was stolen by a few of our Scumfuck friends(the rapists) who also managed to beat down a local skinhead and two local punks, thus spawning a trend of violence that permeated the rest of the gathering.

The rest of the shows were pretty uneventful with fewer punks attending and more and more locals coming by to see what all the fuss was about (Resist and Exist had been on the front page of the paper the whole week). The skinheads and scumfucks continued to wage war on each other, leaving the rest of us be.

By the last day, there was fewer than 200 punks in town and the gathering was unofficially "over," Total damage: one death, 11 hospitalizations, $4000 for damaged portapots, $35,000 for additional police overtime, and countless other expenses in the line of repairing property damage and stolen alcohol.

Obviously, the gathering turned out exactly opposite of my intentions, with drinking and partying taking precedence over activism and politics, but I still consider it a success. Workshops were pulled off, lots of records and zines were traded, contacts made, forty odd bands played for free, and I met more than a hundred really cool kids.

(Ed note: Mike emailed this article to me and right after this paragraph there is a line starting, "Granted, things like gang rape..." But mike headed off to Canada for a vacation before i could get a hold of him. I still think this is a good summary of the events (hereby completing the "news" portion of this issue), though i would like to know more about Mike's reflections and what he gained from this, um, experience. But, I guess you'll have to find that out yourself if you're interested. Mike can be reached at: tac@efn.org or in the USMail care of Fucktooth.)

Punks party as residents grumble

■ **Event:** Police say petty crime has increased sharply since the "Resist and Exist" gathering began Tuesday.

By BILL BISHOP
and CAMI SWENSON
The Register-Guard

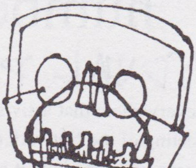
With strains of punk music drowning out the sounds of cars whizzing by overhead, about 300 people from the punk culture gathered Friday night for a re-

light beneath the overpass. "There's always a bad seed. The general thing is, people just want to have a good time and then leave."

The concert had been planned for the WOW Hall in Eugene. However, event promoter Mike Albers moved the two

DEATH. and how it relates to community.

Earlier this year, a friend of mine died in a plane crash. For a long time, I avoided writing about his death because I thought that death is a pretty trite subject. Everyone writes about it. Everyone writes about the same things and the same emotions. You all know what I'm going to say.



But if that were true, we wouldn't be so unprepared to deal with it, both as punks and as members of the larger society. When someone dies we're stunned, shocked, unprepared, crippled. We internalize it and deal with it independently, but we never deal with it as a community, and except when we announce a death, we're afraid to talk about it with each other.

I noticed it more and more this year because it seems like a lot of people have died. For a while I thought the punk apocalypse was coming. All these deaths in a row (accidental, intentional, medical, whatever), coming at me really fast. My friend Brad. Donny the Punk. Mike Wilson. Jason Thirsk. Shelby. The kid at Resist and Exist. All the others that I don't know or didn't hear of. Names that don't necessarily mean a lot to anyone.

I think it sucks that people won't talk about it, so here are my thoughts on the whole subject.

First, I realize that punk (any community) makes the world smaller. In some ways, this is really great. It means I can have a house to stay at in a lot of cities in the US. It means meeting people from all over the world, networking, getting information and ideas out fast. But it also means that when something bad happens it reaches farther. I wouldn't have known Brad if it hadn't been for punk, and his death would have meant nothing to me.

It makes me think about how we need to live our lives and not ignore death as if it's not going to happen. It means being up front with people and making sure everyone knows where you stand. It would be lame to have regrets after someone's death, just because you never told them how you really felt about them or you never shared with them the things that really mattered. When I die, will I leave anything unsaid, undone, unfinished? Is it important to me that I don't?

Now that I know first hand how limited our time is, and how it could be over at any unexpected moment, I think even more about how much time we waste. How much time we spend watching TV or sitting or *sleeping!* I don't feel some impending doom, but the idea is there in the back of my mind.

The most important thing it has made me understand is the need to treasure friendships. All too often I put off communication or keeping in touch coz I'm too busy or tired or depressed. Fuck it - I don't have time to be depressed! It's so dumb of me to not keep in touch with all th people who I think are cool or awesome or exciting - and I'm the one that's losing out.

So I guess I didn't have much to say (or any new or exciting answers) except to point out that this is something we need to deal with. It can't be dealt with by me writing about it in my zine; it needs to be talked about on a much larger scale. We need to face the fact that there's a section of the scene that's getting old and it's unfortunate but ignoring it is not going to make it go away. Has anyone thought about how (besides in bands) a lot of the people who are actively doing things, who are making the most impact, are old? (old = older than me). Yeah, now's the time to start saving money for that Home for Aged Punk Rockers...

skulls by A. DeLeon.

subsection number three: politics

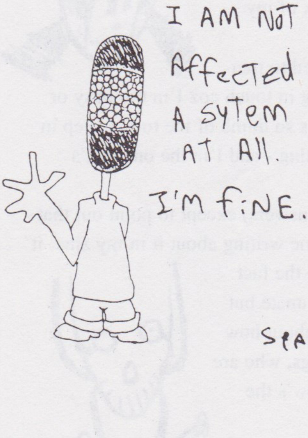
1. DUAL POWER.

The new phrase that everyone is throwing about these days is "dual power." You hear it everywhere that activism is talked about. For a while I was just kind of clue less, but finally at a meeting of the Network of Anarchist Collectives we had a big talk about what exactly *Dual Power* means to us and how it applies to us as a group. Like a lot of other catch-phrases, it has changed it's meaning over time so what I'm communicating here may conflict with someone else's ideas. Keep in mind that the phrase is just a label, something to call an idea so that we easily refer to it when we're talking to each other. It's the idea, not the word you use to describe it, that matters. (and forgive me if this is a little simplistic).

First of all, by calling it a "revolutionary theory," what I mean is that some people use the dual power strategy to plan and direct their activism. I'm a firm believer that people need an overarching goal or plan if their activism is going to be productive, though I know there is disagreement on that. For example: even though I support a lot of socialist ideas, and I would support a government led socialism as a step toward anti-authoritarianism or autonomous socialism, I wouldn't call myself a socialist. There are socialists who do not see beyond authoritarian socialism, and I think that aligning myself with them would change the focus and direction of whatever work/thinking/activism that I do, even though the goal of an anarchistic society is possibly far in the future.

Dual power consists of two parts: building and maintaining alternative, new, and important institutions, as well as actively working against (or resisting) the system that we are currently under. Alternative institutions can be community centers, collectivized businesses, free skools and clinics, a barter system (or an HOURS program), or something simpler like a new journal, an email discussion group, or library. These institutions reflect our vision of a future society and has been referred to as "creating a new society in the shell of the old." This means building alternative institutions, and living our lives in a manner consistent with our beliefs (setting an example, as well), and working through the existing simple to make change from within.

The second part involves actively resisting our current system. It means not sitting by quietly, doing our own thing, while it's business as usual for the Empire. That's not going to change much. This part of the theory means confronting injustice and greed and evil where ever it is, and in whatever way that is appropriate. Whether that is protests, demonstrations, or direct action. Physically keep abortion clinic doors open is an action that a lot of people are familiar with. Action ranges from hand billing and educating, to acts of sabotage (Earth First! for example). Action is also necessary because it is argued that no revolutionary change can come from within the system.


I AM NOT Affected BY A SYTEM AT All.
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SPAZ

An analogy that I've heard says that dual power consists of both pulling the rug out from under society while laying down a new one. The whole point of dual power is that both aspects are necessary for real, concrete change to occur. To destroy the existing system would be useless if we have not considered what will be there in it's place. And because of that, we can't destroy the system until we've prepared for after the revolution, hence, the "building" part of dual power.

This "duality" is also expressed in the idea, which I wholeheartedly support, that we need to incorporate both individual and group action into our lives. Some people also consider the first part to be lifestylism, and putting our beliefs into our daily lives and interactions. Being vegan, positive, etc are forms of individual activism. Equally as important is the idea that I sincerely believe, that though individual activism is important, it is not enough. It denies social and group interaction, and we a need balance of both. The second part, group activism, involves putting those beliefs into action but working with others. We are social creatures and we live and interact with others every day and in many different ways. If we're hoping for a better society, we can't do it alone, and we need each other.

2. COMMODITIES, MATERIALISM + PUNK ROCK RECORD BUYING.

It's fashionable to talk about the commodification of punk music and culture, but most people don't realize that we are the ones who are commodifying it ourselves. We are the ones who are packaging it and selling it, buying into it with our hard earned dollars that we could be spending on something else. Last issue I talked about how frustrated I am with the concept of music ownership. Like how punk (and other scenes as well) is about owning the record and not about buying the record to gain access to the ideas (or the music) on it, and about when people buy a record they buy into the band, as if owning a record somehow replaces any creative act or communication that they would (or should) make on their own. This all means that when I think about about, I'm not down with record collector geeks, and I don't think music should be produced for profit. Punk isn't (or shouldn't be) a contest to see who can have the most records or the most money.

What I want to say is that we are not immune to the things we accuse other people of, like materialism. Our scene is centered around owning records and ideas, instead of talking about them and sharing them. We buy records, we take them home, we hide them in our rooms. This is, of course, in direct contrast to what we do when we go and see bands live. We move the experience from our bedrooms to public space, from something we do alone to something we do together.

What do you think our scene be like if no one put records and everyone toured all the time? What would happen if the only way to hear a band was to go and see them?

Well it would mean that you couldn't listen to your favorite band on your Walkman at any time you so desired. Think about how punk as much a part of the idea of our society of convenience, of immediacy and of wants. We get frustrated and think it's lame when a band doesn't have any recordings, commodities that we can possess, instead of actually listening to them play and getting a lot out of it. Does part of belonging, or feeling included, involve possession? Do we need to buy into the scene, and own a part of it, before we feel comfortable in it? (The best recordings, of course, are a reminder of a live performance.)

It would mean that you'd have to deal with people on a real level more. It would mean that we would have to change the whole way that punk operates, from a material based community to one that wants and supports touring bands. Touring would have to be viable. It would mean bands would be playing for real people, who have names and faces, instead of the invisible thousands who buy the records and never have any other interaction with the band.

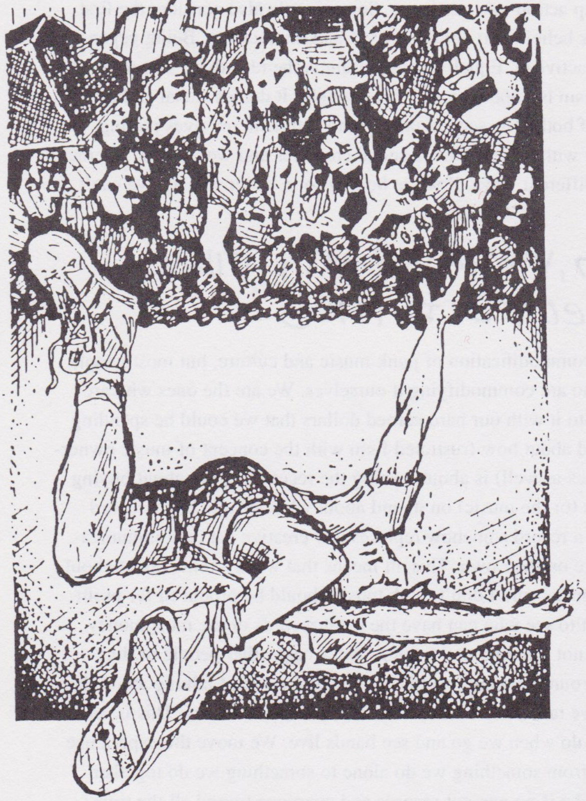
I know I am talking about something that will never happen. For one there are several real problems posed here: There are people who live where there aren't shows, and touring in a band is not the most economically viable thing at the moment. Both of those reasons are justifications for recorded music. But think about how recorded music is now the *focus* of our music community, instead of one small aspect of it.

Okay, now that I think about it I came up with the best justification of recorded music:

documentation of the scene. (which is why I also think zines are important. We are taking the responsibility of recording our own history). So maybe all of this wondering is pointless?

Actually, it's not. It's not pointless because I think that we need to think about these issues. Music, the ideas and the enthusiasm that go with it, are not things to possess or to buy or to hoard away into our own little cliques and our own houses. If we want to deal with the commodification of punk, we need to deal with the materialism of punks, who are reflecting the attitudes and actions of the society around them.

(And to think that this whole discussion (with myself) happened because two kids (obviously friends) come into the record store where I work and they both by exactly the same record.)



3. VOTING.

DOLE = CLINTON

I read, in some weirdo upper level political science class about voting methods, about this thing called "strategic voting." This is when someone, like me, votes for someone other than their candidate of choice. For example: if I were Libertarian, I would want to vote for the libertarian candidate for president. Since I realize that it's highly unlikely for the libertarian candidate to win, I would probably vote for Clinton, just so that Dole wouldn't win. I'm not voting for my first choice, and this is considered bad (if the system is so that people feel they have to manipulate it to get the best results, how well does it work?) Sometimes I wonder how many people in the United States vote strategically, if they vote at all?

Now, that's all nice and theoretical, and it's not a reason that I shouldn't vote. Neither are ethical matters such as how if you participate in the system you are ethically bound to accept it's outcome, or that if you vote you are legitimizing the system.

Believing that the whole thing is a sham and that nothing much will change no matter who is in power isn't a reason either. I also am very "uncomfortable" (to say the least) with the role of the media in elections. Who are people voting for? The one candidate who they think will make their lives better? Or the one with the most money and the better ad campaign? Yeah, you say that it's nothing new, that you've heard that before, but what is being done about it?

The real reason I'm not voting is laziness. Maybe somewhere I think in the back of my mind that if enough people don't vote, or if enough people boycott the voting process, there will come a time when the government can no longer stand on election results. They somehow think that when less than fifty percent of the population votes (as is the case now) that they continue business as usual. What will happen if that number drops even further? And will there come a time when the government can't use the vote to justify itself or when people realize that voting is a sham? I don't vote because I don't think voting matters. It will make very little difference to my life who is in the White House. (Yes it does means that if I ever get settled down in an area for long enough I will vote in local elections and referendums, where the outcome may in some way effect me).

Being critical is not something we're taught to do (or I never was, at any rate). I know it's fashionable now to talk about how we are taught to accept without questioning / blah blah whatever, but no one ever really talks about how to be critical or how to apply it to everyday life. It's not enough to just tell someone to *be critical*, and it doesn't mean just reading political books and agreeing or disagreeing. It means being critical of the advertisements, movies, and novels that we entertain ourselves with. Or even thinking about what entertainment is and what role it plays in our lives. It also means looking at the everyday relationships we have with the people around us, and what dynamics come in to play. Who's being assertive? Who's making the decisions?

The way I learned to be critical is to keep in mind such questions as "How does this movie portray blacks?" or women or punks or children. What kind of role are they playing? For example, the movie HIGHER LEARNING is supposed to be about skinheads and violence and hate crimes (while it's actually a movie about how fucked up our society is and our need to belong and to be a part of a group, and how the naive young white boy joined with the Nazi skins because they were they only ones who were nice to him, not because he had any particular hatred toward people who were not like himself). But if you watch carefully you'll notice that the blacks are almost always shown as the instigators of the violence, as the aggressors - the ones who start the fight and throw the first punch. What kind of message does that send?

I was in my contemporary art and music class last quarter and we were going over protest music and Vietnam and such. I felt all cool coz I knew all this stuff about the songs and the people mentioned, but in a way, it made me really sad because no one new who Joe Hill was or they didn't know a lot of what happened in Vietnam and why our involvement there was so fucked up.

So many people are out there advocating change or revolution, but would they know what to do if they got what they asked for? what would you do if thee was a major catastrophe or crisis or economic failure? where would you go and how would you get by?

What's the difference between Rage Against the Machine and Consolidated?

subsection number four:

50 WAYS TO BE PUNK

One of the ways that I gain my motivation is by surrounding myself with people who I think are inspiring or just really fucking cool. *Fifty Ways to Be Punk* is a project that I started in issue twenty. This is about me sharing the inspiration and motivation I gain from these people with you. Everyone I ask to participate is someone who I like and respect, and who I've learned a great deal from whether they know it or not. These people embody what I consider to be the spirit of PUNK ROCK and DIY. Sometimes they don't even call themselves punk, but it's the idea and not the label that matters. This project is a mixture of me wanting to talk about people I think are cool or who are doing good things, while at the same time highlighting important projects and a few past accomplishments. Like I said in the introduction to this issue, I have this intense need to communicate to others those things which I feel are important, exciting - inspiring.

What I want people to get out of this is first, punk means different things to different people. So maybe I'll highlight a band member right next to one of my co-workers or family members or someone who at first may seem totally unconnected with punk. And second, everyone need to realize that those scenester types who are featured are just as approachable as normal people. Even though people talk about there being no barriers in punk, I think we need to be reminded every so often not to put others on pedestals. And by talking about those "famous" punks right along side of some kid who lives down the street from me, I hope to reinforce the "no barriers" ideal. I also want to point out that making a zine or putting out a record is not what makes you cool. You have to earn it and you have to earn respect, and that can be done by anyone, regardless of what their role in the scene is (audience member, roadie, zine maker, consumer).

I decided that the way to do this would be to talk to some of the people out there who I think are really amazing, and give you some insight into their life and to what I think is exciting about them. I want to introduce you to the people who are living punk. And most importantly, I want to create an ongoing discourse on what punk is and what it means to people. The worst thing that could happen to punk is stagnation. Punk is ever expanding and IS inclusive — not exclusive.

When I ask people to participate in the project I send them the questionnaire and ask them to write their responses down. This is about you learning about these people in their own words, not filtered through me. Because of this, I apologize if the interviews are a bit disjointed - they're less like interviews and more like questionnaires because there are no follow up questions to any of the responses. These interviews took place sometime over the last six months.

CHRISTINE BOARTS

interview # six

Slug and Lettuce has been around for as long as i can remember, and i've always considered it one of the pillars of the punk world. It's one of those publications which is more than just a zine-it just is. I finally met Christine in person earlier this year, and i have to say that meeting her reinforced all of the inspiration and enthusiasm i get from her. She is more real, more approachable, and more exciting than i could have hoped.

Okay, first some background. How long has Slug & Lettuce been going on? What did you do before that and what inspired you?

Slug & Lettuce started in 1986, when I was 15, in my hometown of State College Pennsylvania. I guess that my initial inspiration came from Maximum Rock N Roll, which was my discovery and connection to the world of punk rock. It's where I learned that there was a whole bunch of other people out there that were interested in similar things as me and above and beyond that, there was a lot of punks out there that I could meet through the mail - my connection to the world beyond. I started ordering zines and writing a lot of letters. There was a good scene in State College at the time and there were no local zines. I was interested in graphic art and photography and so decided that a zine was what I could contribute to the local punk scene. I wrote to zines and asked advice and worked on getting started on my own creation. I've been publishing Slug & Lettuce all on my own, for 10 years now.

How has Slug & Lettuce, as well as your focus and the goals you have for it, changed in that time?

It started out as a "traditional" zine, in that it was 8 1/2 x 11 sized, stapled in the corner, with band interviews, scene reports, reviews and a whole bunch of random stuff that I thought was cool. It changed formats several times, and I printed issues from Pittsburgh and Boston, before I moved to NYC and starting the progression of a one pager in 1989. S&L sorta had two different phases. Initially it was what I consider a fairly generic zine. I covered bands that I knew and liked and I started writing to other bands. It was an outlet for me to express myself, get in contact with a lot of people and learn about what was happening in other places. The second phase is what people now know S&L to be, that is, when I started to focus on the classifieds and contacts and networking format mixed with my band photos and give it out for free. That started when I moved to NYC, partially because I really wanted to keep doing the zine which had already become so much a part of me that I literally didn't know how to stop. But I also didn't have a means to copy it, and I always hated trying to sell it. My favorite thing about zines had always been getting in touch with other punks and writing letters and communicating. So when I decided that I had to focus on the parts that were the most important, I didn't have a hard time focusing on the classifieds, reviews and photos. Then I copied as many as I could afford and gave them out at shows. It grew from there to 11 x 17, then to 4 pages newsprint and now it's 16 pages newsprint and I print 8,000 copies.

Slug & Lettuce, like all zines, is a lot of work. Have you ever felt like giving it up and what changed your mind and kept you going?

No I've never wanted to stop. Early on, every time that I moved I didn't think I'd be able to keep it going. But the mail would keep coming to me and the parts for a new issue would build and before I knew it I was working on a new one and printing it up. Whatever new problem arose, I dealt with it. I have always loved the mail. And it has been the mail that I get and the people that I have met and gotten to know through the mail and in person that have kept me going and keep me continually inspired. It seems like anytime I perhaps start to question what I'm doing, or if I need to keep doing it (sometimes I feel like I'm not really saying anything that someone else hasn't already said), but then someone will write and tell my how much they got out of S&L, or how it helped them or connected them to something or someone, and then I have all the reason in the world to keep doing it. Honestly, those individual letters mean the world to me. And I think that I've been fortunate to get a lot of really positive feedback, which continues to totally inspire me to keep at it. I'm constantly amazed at how there is such a tight community of punks across the world, and when you think the world is huge it suddenly gets real small when you start meeting people from the other side of the world who have friends or even correspondents in common. That is what keeps me going.

You've decided to move to West Chester PA - out of New York City. What prompted this, and what effect will it have on Slug & Lettuce and on your involvement in the zine.

I've been trying, and talking about moving out of the city for a long time. It comes down to an internal conflict of a love-hate relationship with the city. After being there for 7 years I was starting to feel really burnt out and stifled and depressed. I missed being able to see the sky and walk in grass. But then again, I also was unable to pull out my roots of all of the activities I was

involved in scenewise in NYC. Particularly ABC NO RIO and S&L, which for me became rather intertwined as my life. Finally last year (1995) the time came for me to leave and so I planned a cross country traveling excursion with 3 close friends. Nearly a year later that excursion has not stopped, but I've continued to publish S&L regularly by returning each time to NYC. I decided to move to West Chester because I have a good group of friends there that I wanted to get a house with. It was an ideal location for me, in that it was only a few hours away from NYC and accessible by public transport, as well as being that much closer to my other favorite city - Pittsburgh, while being out of the hub-bub of NYC. But my plans for a house in West Chester have yet to fall together. I continue to float around, going from place to place - getting mail in West Chester and NYC. What I plan (ultimately) to do is live somewhere not in the city, and then go to NYC every 2 months for a few weeks to publish a new issue of S&L. The closer I am to the city the easier this will be, and the more ties I will have with the scene. It's really hard to leave a place that I've gotten so involved with. And I don't want to leave it. I just can't be there all the time either. I've wanted the best of both worlds for a long time and hopefully I'll be able to pull off living in the country 1/2 the time and visiting NYC and other cities for shows and punk rock enthusiastic energy, and of course publishing. I don't expect S&L to really change. On the other hand - it has been the same now for so long, that in some ways I think that it needs a little bit of redirected energy and a new angle of inspiration. So maybe there will be less photos of punky punky bands at ABC NO RIO, but I already feel like I keep printing the same pictures over and over with a different name - so in that sense I think a little bit of a change will be good. And I also think that it is time for me to get to shows in other places. My involvement in ABC NO RIO has been incredible. However, there comes a time when you can no longer cling to something that was, and you have to continue to move ahead, and that is what I'm trying to do. ABC has changed and though it is still a fabulous space that I love dearly, it's not the same place that I've taken thousands of photos in for the past 7 years. So I look at my moving as breaking out of a shell and seeking new inspiration which I can then redirect into S&L with a more positive enthusiastic attitude.

And yet I think that initially, consciously or unconsciously I have always battled the image of being a mere groupie and worked to assert my own place, and that being an equal one.

Talk about your book project, and the photography you do. The band shots in S&L are always awesome. How would you compare your work to Banned in DC? What stage are you at with the book, and talk about the emotions that go behind such a huge project....

Well first of all, to even compare my photos, or the potential of my book to Banned in DC is a flattering compliment, since I was always totally inspired by that book. I only recently realized (after reading the interview in Fucktooth) that Cynthia from Dischord is at least one of the main forces behind that book - that was an awesome discovery for me! Because Banned in DC was so monumental, I wouldn't want to try modeling my book after it - and I will purposely not even look at Banned in DC this year. However, because my photos have largely been focused around the NYC scene, I'm sure that at least the ideas are similar, and a comparison logical. Several years ago there was a book "The Making of a Scene" about the NY HC scene, which just wasn't very good. At that point I really wanted to do my own version and actually thought that a yearly installment of say "NYC HC/Punk Scene 199..." that involved a bunch of people would be the best way to take on something so big as to document "the scene". The idea for a book has been in my head forever, and I did make my attempt at a book in 1993, though it was focused more on photography than on documenting the scene. It was just 44 pages with 8x10 photos of people in the scene and some of the squats with short captions. I could never afford to print it properly (with veloxes, offset printing and in bulk copies), so I only ever did about 50 copies individually at Kinkos as I got orders. That whole process was so frustrating that it discouraged me. Shortly afterward I finished art school and got really frustrated and discouraged. My photography documenting the scene, my school and my fun all got a little to interwoven and confused, and temporarily fell a part. That was another big reason why I felt like I needed to get out of the city and travel a bit, cause I was starting to not be able to appreciate the good things that we had in NYC from being too burnt out and worn out and disappointed and unable to even see clearly. But as I had hoped, by distancing myself from the microcosm that everything I was doing revolved around, I've been able to think and focus better. This winter as I was going through some negatives to make some prints that people ordered, I was completely re-inspired by seeing years worth of negatives, many of which I never printed at the time (like where I chose 1 representative band shot, I forgot that there was a whole roll of equally good shots). I reminded myself that I have a really massive and intense documentation of the NYC punk scene that was based around ABC NO RIO from my point of view for 7 years. I started feeling that it was time to go through the negatives, print them and assemble the book. And only then worry about how to print it and decide if I even want to print it. Of course I do want to. But I realized that I had to stop thinking about how and just get it done. Since I haven't yet settled into a steady home, things are taking longer that I thought. But by this fall, whether I stay put or not, I will start the process of printing and assembling the photos and hopefully next year be ready to figure out what to do with it. In the end I'm glad that I waited cause now I can look back with a bit more clarity and put together something comprehensive. I want to publish and distribute the book myself and hopefully in waiting I will avoid some of that mainstream hype on punk which has been a real deterrent to me.

What do you think about women in punk?

I've always been inspired by the women I've known, seen, and heard in punk. I have always loved female singers. And I think that I've been fortunate to have had a lot of inspiration and role-models. I was never taught to pay attention to gender roles, nor to be a weak female, but fortunately have been encouraged to be myself and do my own thing. And yet I think that initially, consciously or unconsciously I have always battled the image of being a mere groupie and worked to assert my own place, and that being an equal one. I have never really felt any inequality as a female zine editor, though I've had my share of stupid mail from guys, particularly guys in prison. And I've always had people assume that I'm a male rather than a female which is really irritating, the result of which was changing my name in print from Chris to Christine. Yeah, I think a lot about women in punk. I think that all women should feel that they are equal to the boys - whether it be at a show in the pit, or in a band, or behind a label or a zine or just walking down the street. I also have come to a newer realization that women also need to come to terms to dealing with each other a little bit better. Whatever we learned from society about not trusting other women needs to be thrown out the window and forgotten. We need to work together, share our strengths

Whatever we learned from society about not trusting other women needs to be thrown out the window and forgotten.

and weakness and combine our efforts. I've met so many awesome punk women and so many of us seem to have a shared experience of always having been closer to guys than other girls for all these weird reasons. Now I'm interested in focusing more on women and around the idea of working together. So as far as women in punk - more power to them!!!

Do you consider yourself to be influential?

If I said no, I'd be kidding myself, so in some ways I'd say yes, but it seems better to try and not even think about it. Based on how I hear about myself and S&L, and based on the feedback that I get from people directly —obviously people have taken some inspiration either from what I've said or from the things that I do - and that's great cause I'm trying to encourage positive things. The only reason people even know who I am, or about my zine is because I've been doing it consistently for a long time. I'm having a confused reaction to the expectations and pressure I'm starting to feel when I write, knowing thousands of people can and maybe do, read what I write. Since it is such a part of me and I just put it out there like a letter to a friend, it's a bit weird to realize the potential power that print media has. So I really try to continue without thinking too much, especially about that kind of stuff, and just do what feels right, and keep on saying what I think and feel.

And as I said somewhere earlier, the international community of punk never ceases to inspire, motivate and encourage me to feel that there is a strong network and that we are all connected through it.

You do a lot of traveling - in general and to attend different punk fests and such. What's your motivation and what do you get out of it?

It's funny cause though I have always had a incredibly strong travel- and wanderlust, while there's been such a rise in "traveling punks" - I have never felt a part of that, cause I've always been dependent on having a home base, to enable me to keep up my activities and keep the zine going. The fact that I have spent the last year traveling around the country and now in and around NYC and the general vicinity of PA and VA, is sort of funny - cause it's something I've always dreamed of, but never thought I could do. I have felt such a strong connection to so many people across the country and across the world and I've been wanting to get out there on the road and meet some of these people and see more places. I finally did travel cross-country last fall which was literally a dream come true. But I was much more interested in seeing the land than being in cities, having just left NYC, so I didn't focus on meeting people as much as I would like to now repeat the whole trip and do. The motivation for me to travel is to see everything that I can and experience other places and people. Being in a variety of places gives me an appreciation for the context of all things together. Some of my favorite situations have been going from one of the best high-intensity shows of ABC NO RIO and then leave NYC and be camping in the woods the next night. One thing feeds and fuels another. And as far as different cities, I think it's really interesting that for all of the differences there are also so many similarities. Essentially I think that any place is what you make of it and only the external forces vary. And as I said somewhere earlier, the international community of punk never ceases to inspire, motivate and encourage me to feel that there is a strong network and that we are all connected through it. When I go somewhere else and finally meet someone that I've been writing to for years, or go somewhere I've never been and feel totally at home because of friendly people and familiar elements, it's an awesome feeling. I think it's one of the most beautiful and special things of the whole punk community - that you can essentially go anywhere and hook up with some like-minded people and figure out which end is up pretty fast. The very idea is what inspires me to all that I do.

Talk about Punk and DIY. I'm trying to be purposely vague here.

For me the very basis of punk is integrated with the Do-It-Yourself philosophy. The idea that we don't need to look to the mainstream, or to anyone else in a more proper, or expected channel, to entertain us or do things for us. That we have it in our power to create our own music, our own zines, labels, distribution, printing presses, distribution and community. For me the idea of not taking advantage of others and treating people equally regardless of sex, race or gender preference is fundamental. As is taking the power out of the hands of corporations and multi-nationals and instead supporting each other, and when we do have to go out into the world for our needs supporting small family owned businesses. Following this philosophy is doing things for minimum costs and not to profit at the expense of others. If you can operate on a non-profit basis, wonderful. If you need to make some money to continue your efforts, then so long as you're not taking advantage of someone else - then fair enough. DIY is about taking power over your life into your own hands and about being responsible for your actions and their consequences.

Is punk political?

I think so. But political doesn't have to mean governmental politics either. The personal can be political. So if you're dealing with your own rights, and punk is about taking control over your rights, on some level it is inherently political. I think for a lot of people it's very political. For many, punk is an introduction to politics. And even for those who are not interested in politics and political punk - unless it's merely a fashionable trend or fad, then as a lifestyle choice it is still political as a statement. Personally I identify most with peace punk philosophies and what I said about taking power into your own hands and being responsible for your actions and your surroundings - so on that level for me, punk and politics overlap.

> **For me the very basis of punk is integrated with the Do-It-Yourself philosophy. The idea that we don't need to look to the mainstream to entertain us or do things for us.**

So what in this world do you find TOTALLY inspiring. Not just influences, but things that have had a substantial effect on you. Like bands, people, zines, experiences, or whatever you want. Not just things you think are cool, but things that really motivate you and get you excited about punk or life in general.

I'm inspired by a good letter; a good book; a good photograph; a good conversation; friends; people with vision and direction who are able to dedicate and commit themselves to following their path through life to live their vision and turn around and share it with others. I think that nature and the outdoors, the land and sky and growing things are totally inspiring. It's exciting for me to find other people who have taken an idea that I have and expressed it in a way that I wish I could have but with enough of themselves to make it different. That makes me feel connected to other people out there because we are sharing thoughts and developing them together. In the punk

DAN HALLIGAN

I've known Dan Halligan for a few years through the internet and through trading zines, and I can't say enough about him. Maybe it's because he is what i wish more punk kids were: intelligent, committed, enthusiastic, friendly - not to mention good looking. I have a huge amount of respect for him as someone who has contributed to and supported the punk scene for a long time.

He can be reached at: 10 THINGS, 1407 NE 45th St. #17, Seattle WA 98105, ten@u.washington.edu, http://weber.u.washington.edu/~ten

Dan - you've been doing Ten Things for quite sometime, talk about why you do it, what goes into it, and all of that.

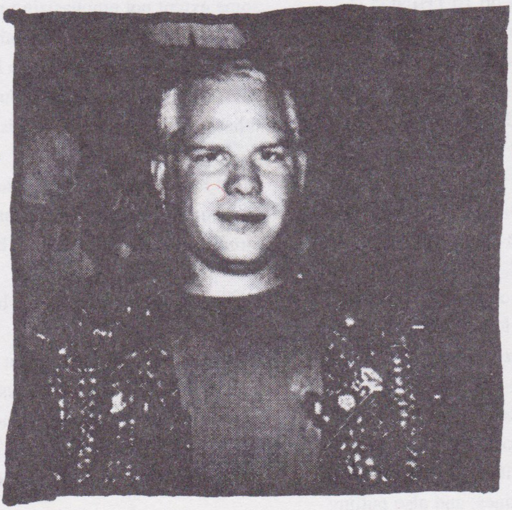
David Parker and I began 10 THINGS Jesus Wants You To Know zine in 1993 because Seattle needed a big punk/indie zine and no one else was really doing one. We started out doing 500 copies quarterly, and now have a print run about 5 times that. David dropped out a few issues back (he still reviews music), but I have kept the zine going in both print and electronic forms (we also publish on the Internet). The main reason I still do 10 THINGS is because I have a lot to say and I also want to promote the Seattle music community as something different than it was portrayed in the national media when the grunge thing happened. There are a lot of great local bands, punk oriented venues, smaller zines, and punk people that are working their hearts out here and they should not be dismissed as part of the "Seattle Music Scene", we are working hard to have a thriving punk community. Through 10 THINGS I try to plug local bands and zines along with music and zines from everywhere, the focus is Northwest punk, but we cover enough other stuff to keep people elsewhere entertained. I spend most of my free time doing 10 THINGS, writing, answering mail, reviewing music and zines, and also putting stuff up on the Web. But I enjoy it, it's very selfish in that way, I feel at times I am doing this zine more for me than anyone that reads it. It's my only real creative outlet and I hope to make it a creative outlet for other people I meet. There are a lot of great writers, artists, photographers, and musicians out there just sitting on their asses and not getting their work seen. We are missing out on some really talented people and interesting stuff because these people either don't have a way to showcase their talents or they aren't motivated enough too. I try to motivate my friends and people I meet to let 10 THINGS be their forum. In this way 10 THINGS is changing, and changing in a way I think is really positive, more people are writing, I am getting a lot of new blood, and to some extent not emphasizing music so much. Music will always be our main focus, I just want to expand the writing to have more critical thought, rants and raves, and peepholes into other people's lives and minds.

What made you think you *could* publish a magazine - particularly one that started with a circulation as high as 500? What experience with publishing did you have? Also - what zines were your inspiration when you started?

I didn't even think about what we could or couldn't do, who does? We just did it. We had no publishing or zine experience, but that's what zines are about, learning to self-publish, doing it yourself and learning each issue how to write better and make it look cooler. 500 seemed like a really small print run to me, little did I know a lot of zines have smaller print runs. I had never really talked to anyone that did a zine before, so I figured we had to do at least 500 to get noticed. We also intended to make our zine big from the get go, we wanted to be a big regional music zine, not a personal zine with tour stories and rants. Don't get me wrong, I love those types of zines, but Seattle had those and needed something bigger to review the smaller zines, the bands, and promote Northwest punk projects outside of the Northwest.

The zines I liked at the time we started were some locals like Hype, this local skate zine called Pool Dust, and some other national ones like MRR and Flipside. But really we just did our own thing, kinda copying the features of the big zines, but not really copying anyone else's ideas, writing, or style. Of course today there are tons of great zines that inspire me, zines that help me learn, make me laugh, make me cry, zines that give me insight, and zines that encourage me to change my life or to remain creative. I really love a lot of zines, but there are way too many to list.

Do you think that the zine "scene" has become saturated? What do you think about the zine "explosion" and the huge amounts of (good and bad) zines that are available now?



I think it's great there are lots of zines, the more the merrier. We had a zine conference in Seattle not too long ago and it was totally fun to get to talk with other zine editors about joys and woes of self-publishing. I was really happy to see there wasn't too much attitude and competition going on, unlike with most of the rest of punk rock. I encourage people all the time to start zines and offer a lot of advice to people about printing, layout, advertising, and just some of the common pitfalls of self-publishing. The shitty zines usually fold quickly or stray away from punk in their efforts to survive, so who really cares about them. One sad thing I see lately is some great zines that have been going for years are calling it quits, the editors are burnt out and printing costs have risen a lot, making it hard to survive. If you do advertising in your zine, there is a fair amount of pressure from labels to cut them deals or you get phone calls about bad reviews or your personal policies on how you run your zine. That brings business and ethics to the forefront, instead of the writing, music, and fun things that most of us started our zines for. But I am a pretty happy and mellow person and don't let the business side of doing a zine drag me down or take up too much of my time. Hell, I give at least 2000 issues away free, money isn't why I, or pretty much anyone self-publishing, do this.

Do you think that it is a lot easier for someone to publish a zine now as opposed to when you started? Do you think that has had an effect on the attitude or success of new zine writers?

It's easier in a few minor ways. The more people that have paved the road before you, the easier it is for you to follow down that road, that's the case with anything. Also, if you go the advertising route, the recent success of punk, and the realization of the labels that advertising pays off tenfold, means that it's a lot easier to get advertising to pay for printing costs. The last issue of my zine was the first one that I didn't personally have to pay more than $100 of my own money on. But I don't really concern myself with what's going on with zine editors, except when they want to shoot the shit about self-publishing or if we are trying to collaborate on something. I am just doing my thing, I don't spend a lot of time worrying about what other people are thinking, I don't really have time for it and I'm not in competition with other editors, we are more comrades in arms than rivals.

I didn't even think about what we could or couldn't do, who does? We just did it.

There is a lot of controversy in the zine scene about being carried by Tower Records - the "major label of zines." What are your thoughts?

I think it's hypocritical for zines that are strongly anti-corporate or anti-major label to get distributed through Tower, but I myself am not totally anal, and yes tried to get Tower distribution, and yes they pretty much told me to fuck off. I really wish zine publishers had the same avenues as record labels. I would love to have a few big, independent distributors. I don't really want to use Tower, Fine Print, or some other huge corporation. Right now I don't use distributors besides a few stores and little distros that order 10-30 zines each from me directly. The rest I give out free in the Northwest, sell directly through the mail, or get touring bands to take to other towns with them. I gave up on distribution a long time ago, it sucks! Though I really would like to find some that is indie and reliable. I started swapping piles of zines with other editors, and started my own distro. It's had a slow start, but it's starting to work out now.

What's in the future for Ten Things? And do you see yourself staying in publishing?

Of course I will still publish, I do get disillusioned at times, but I still have lot's to say, lot's to learn, and most importantly, I am still having fun. Ultimately, having fun doing my zine is more important than changing the world or promoting punk music and ideas, but I try to do all of these things. I definitely will keep 10 THINGS going for a while, writing is such a part of my life that I will always be either doing a zine or writing for other zines. Hopefully both!

You're over 21, but talk about the all ages scene in washington and why it's important even after you've grown up.

I got into punk rather late, at like 17 or 18 I started going to shows. Anyone that lived in the Seattle area or was in a band trying to play here knows how fucking hard it was to do an all ages show in Seattle in the 80's. There was a dance club in downtown a lot of us used to go to called the Monastery, it was really gothic-gay-punk oriented and was in this big old church. At the Monastery it was anything goes, there was a fair amount of drug use and sex going around, and it was THE hangout spot for kids. After a lot of pressure by a few parents Seattle's Mayor, Norm Rice, then a city council member, drafted what will go down in Seattle history as the most damaging law to kids, it is known as the Teen Dance Hall Ordinance. This set of laws makes it virtually impossible to run a legal all-ages show without doing it in more of a theater setting with seats or by buying a million dollar insurance policy for the night. So under the threat of the Teen Dance Hall Ordinance and public pressure the Monastery was closed , but also this effected all-age live music clubs too. So we used to drive 45 minutes away to Tacoma or Bremerton for shows. Every hall that opened in Seattle seemed to get shut down within 6 months, not usually from the Teen Dance Hall Ordinance itself , but this city is very hard on promoters, checking all the permits, building fire codes, etc. So we fight and argue with the city about these issues, form organizations like AMMO to promote all-ages shows, and finally today they are happening fairly of ten. A bunch of great kids usually have 2 houses doing shows, currently there is the Goathous and Hellbound House. We have the Velvet Elvis Theater and the Pioneer Square Theater doing all-ages shows, and our old stand-by bars like the Lake Union Pub and the Crockodile Cafe have punk shows fairly often for the 21+ crowd. In nearby town like Redmond and Bellevue the city is supporting and helping fund all ages shows at the Old Firehouse and Ground Zero. At 27 I go to shows in all these venues and I am so happy the kids have a lot more choices these days. Things are going so good right now with the venues I am just scared someone is going to do something stupid and fuck things up.

You've also been on the internet for a long time, what do you think about that?

It rocks, I publish my zine there, I've met great people there that have slept on my couch and vice-versa, I found a bunch of great writers there and got them to contribute to 10 THINGS, and it's entertaining. I see it as a faster way of networking and communicating with other punks than mail and I think if punks are going to make it into the next century, we need to use the technology that is part of the future. It's up to us Networked punks to drag the lot of you kicking and screaming into the 21st Centur y. Out on the Net are thousands of punks and resources, and the best part about it is it's all fast and free!

Ultimately, having fun doing my zine is more important than changing the world or promoting punk music and ideas, but I try to do all of these things.

Talk about your parents and the idea of punk as a rebellion against the older generations. How does that apply, specifically, to you?

Of course, rebellion is definitely a big part of punk, how could it not be? My parents are nice people, I see that now as an adult, but I hate a lot of things about them and their lives. I grew up in a middle-class family, with strict Catholic parents that forced their religion and conservative morals upon me. I was always the loudmouthed kid that talked back more than my brothers and sisters and didn't so readily accept what my parents said. When I got my ears pierced at 15 and started dying my hair they freaked, but they had to deal with it, I was their kid. My dad collects guns as a hobby, he has over 300, and my mom teaches Introduction to Brainwashing at a Catholic school (otherwise known as kindergarten). I hated the religious bullshit they made me go through and probably rebelled against that more than anything. I have very very negative feelings towards Christianity and religion in general, it's for weak people that need some greater being in control so they don't have to deal with reality or take responsibility for their own actions. Fuck that.

You're engaged to Amy right?

What do you think about marriage as an institution and why are you doing it? is it a way of "legitimizing" part of the existing system?

Amy and I got engaged when I got a diamond when my grandma died. We have actually been engaged for over 5 years without getting married. I am torn on the idea of marriage, I don't need the state to legitimize my love, yet marriage is the ultimate commitment to a lover, and being married gives you some benefits you don't get by just living together.

This is one thing that pisses me off about marriage, there are legal and financial benefits to getting married, yet gays are not allowed to marry. We need to either allow gays to marry or give the benefits of marriage to domestic partners. That would in some way put the commitment and relationship back in the hands of the couple. I think we will probably get married this year, we want to buy a house soon and being married would help, we also want to have a big after-marriage party with our friends with kegs and punk bands.

What issues do you think are really important that need to be addressed right now? (within punk or within society). Talk about Punk and DIY. I'm trying to be purposely vague here. You can talk about what it means to you how important it is to your life, or whatever. You can also skip this question. Specific things I'd like you to address include: Is punk political? What would you like to see happen in the future? Is there anything about punk that is "revolutionary?"

Punk in 1996 is facing some difficult choices as it's popularity is still gaining and the media hasn't moved onto another "phase" yet. The majors are trying to scrape off the cream, the bands that have been around for a few years and have risen in popularity, and a few of these bands have signed. I really think the commercial success of punk is limited though, one or two bands will make the majors money and the rest won't, they will be dropped quickly and things will move a little more underground again. For those of us that are just doing our own things, working on our own projects, I just hope we don't get co-opted. We need to strive for independence and remaining DIY. That's not what they want to do to us, they dangle carrots in front of our noses and see if we jump at their money. I have had more than a few major labels wanting to do promotional campaigns through my zine and ever growing numbers calling me and wanting to advertise. When I don't have enough money to print my next issue because of a lack of indie ads, it is at times tempting. But to me that would defeat the whole purpose of what we are trying to accomplish here, which is to show we can survive independently, that DIY can work, and that we maybe can even grow in popularity and still be DIY. We have things to say and we can create our own forums to say them in. If there is any kind of unifying political belief in punk, it is to stand up for what you believe in, whatever it may be. Do-It-Yourself ethics may prove to be actually be successful, and if indie punk zines, labels, and bands continue to take a larger share of fans away from the majors, then I think we really are accomplishing something. At this point in time, bands can make a lot of money and still be independent. The money major labels can offer is no longer worth the loss of control and I think that's great. No this isn't revolutionary, it isn't some grand political scheme to change the world, but it is on a smaller scale a major change in the music industry. On a more individual scale, every new kid that starts listening to punk or reading our zines is one more kid we have the chance to enlighten and clue in. It's not changing the masses, but person by person, where we can really effect the most change. By spreading our ideas through music and zines we can save another kid from bad rock, a mainstream existence, and maybe even share some more revolutionary or thought

We need to strive for independence and remaining DIY. That's not what they want to do to us, they dangle carrots in front of our noses and see if we jump at their money.

provoking ideas that may keep that kid from just accepting the way things are. We can encourage kids to empower themselves, to stand up and to try to change things, and realize they can and do make a difference.

If there is any kind of unifying political belief in punk, it is to stand up for what you believe in, whatever it may be.

So what in this world do find TOTALLY inspiring. Not just influences, but things that have had a substantial effect on you. Like bands, people, zines, experiences, or whatever you want. Not just things you think are cool, but things that really motivate you and get you excited about punk or life in general.

I am inspired by lots of things going on around me constantly, I am one of those overly happy people that tends to see a lot of positives in the things that are going on around me, or I take creative energy from not very positive things. I tend to thrive from negative events, they get me pissed off and really get me thinking, and in turn have a positive outcome for me creatively. This is really weird, because most punks can site bands, zines, and politically active people as their idols, but I get most of my energy from negative events. For example I went to a protest against Newt Gingrich in Seattle, when I tried to engage the pro-Newt fans in a political discussion beyond the rhetoric and slogans my fellow protesters, I was pushed back by self-appointed guards that said I was inciting violence and told me where and how I should properly protest against Newt. This incensed me, and fueled my anger, writing, and ideas for a good week. I think I get a lot of my personal power through anger, which is in some ways kind of scary, but I express my anger coherently through words and don't buy into the need for violent outlets. I find a lot of my anger tends to be directed at so-called "liberal" people that often act more like fascists than a lot of conservative people . It's funny, even the zines I like most tend to be ones where I don't often agree with the writer, I just like the way they write or the ideas that come up in their writing. As far as positive role models go, I don't have a lot, my ideas are more my own or a mixture of so many other people's thoughts that I can't pin down exactly where they came from. But I do love good music, people, and zines and enjoy them, and I love to see positive things going on. Stuff that I currently think is creative or inspiring include:

People: Kate and Maddi at the Old Firehouse for getting the City of Redmond to house and support all-ages shows, Katrina and Meg in Seattle who have given us some of the best Seattle punks shows over that last 2 years and kept all-ages shows alive, any kid that puts on a show in their house and is open to all types of people coming to it, anyone that gets off their ass and contributes to our punk community, anyone that starts a zine and is willing to put enough energy into each issue to make it entertaining and thought provoking, and anyone that is older and still staying involved in punk proving that rebellion doesn't stop at 21.

Bands: Good Riddance, Bristle, Zeke, Zoinks!, Sicko, Whipped, Whorehouse of Representatives, the Pogues, Rev. Horton Heat, Swingin' Utters, Tilt, North American Bison, the Rickets, and tons more.

Zines: Pool Dust, Now Meet Satan, Fucktooth, Point of Interest, Rational Inquirer, Intrrr Nrrrd ezine, and Second Guess are all faves.

BILL REIDY

I've known Bill for a couple of years and i like and respect him for many reasons. I like that he hasn't given in to PC/anarchist trends in punk, even though i disgree with him at times. I like that he has this attitude that anything is possible, whether it's hopping trains across the country or playing a show in Chicago and being back the next morning for work. He's the one that reminds me that punk isn't always about politics, but about having fun. Bill can be reached at 2348 professor st. - down front, cleveland oh 44133

You sometimes get criticism for your politics, can you talk a little about libertarianism - what it is - and why it's unpopular? Talk about politics in general.

People usually seem to immediately associate libertarianism with right-wing conservatism.. as you well know, Jen. Like, for example, those people that wrote letters to Fucktooth in response to your spiel on libertarianism. Ya know, I'm thinking of two letters in particular, where the authors were compelled to drop Rush Limbaugh's name.. typical. The *reason* most people hate Rush Limbaugh, I think, is because he's a moralizing, hypocritical, paternalistic big mouth, *not* necessarily because he happens to believe somewhat in the free market.

Libertarianism shares some of the same principals as contemporary conservatism... basically, a belief that government involvement in peoples' economic affairs is a BAD thing. Taxation, regulation, and subsidies for business simply fuck with the natural checks and balances of the free market system. Of course, libertarians are generally much more adamant and radically anti-government than are conservatives, who use a lot of the same rhetoric, but - being 'conservative' - would never implement a really radical change. For example, the Libertarian Party presidential candidate for 1996 (Harry Browne) will almost surely call for the *elimination* of income taxes in his platform, while the Republicans will call for, at best, a flat tax.

It's social issues that irreconcilably separate libertarians from conservatives, though. Right-wingers are mostly stuck in some white-bread, traditional Christian mind set, while libertarians have no common social rallying point, and are, thus, all over the board. Officially, libertarians do not believe that the government should have any power to dictate peoples' personal choices, except when they infringe on someone else's person or property. This most obviously manifests itself in an advocacy of the decriminalization of drugs, prostitution, gambling, pornography, etc.. and generally offends the voting masses.

In my interactions with libertarians, I've seen the most wacky spectrum of social identities. I mean, honestly, there are truly paranoid religious separatist Nazis and militia-types at one end.. and there are sort of regular traditional-sort of people who happen to be, uh, anarchistic when it comes to the government.. and then there are wild-eyed, Freak Power individualists at the other end. They ALL, though, claim to have common beliefs about the role of government.. namely, that there IS virtually no role for government. The libertarian forums on the internet are pretty funny sometimes, coz this really diverse group gets together thinking they have common ideas, and then the shit flies.

Left-wingers, people that call themselves 'liberals', self-identified anarchists, communists, socialists, or whatever, all seem to try to focus on the supposed brotherhood libertarians have with Rush Limbaugh and Jerry Falwell and their fellow travelers. They, of course, are full of shit, and only shoot down their own credibility by propagandizing so dishonestly. Lefties, anarchists, and the rest of the ugly crew preach about freedom, but then tell you how to live..

So, if some libertarians are radically anti-governement, what's the difference between libertarians and anarchists? (and what do you mean, they "tell you how to live"? I guess it depends on which sort of anarchists you're talking about, because there are as many as there are different kinds of libertarains, i guess).

Yeah. Libertarians generally want to maintain property rights, then let everybody run crazy. From what I know of anarchists, they want to eliminate the "hierarchy" of government, but somehow "educate" the masses to live properly, not to horde material goods (which are, of course, "free", since there are no property rights), to repect their neighbor and the environment, etc. This eductaion process (by who?) is the scary, vaguely fascistic part of the left-anarchist arguements I've heard. Ie., how will those education efforts be implemented? Who will decide what's "right" to teach? And what happens when people don't follow the teachings? Even if you did manage to brainwash an entire population to live within your boundaries, what's gonna happen with the next generation of kids? Are they gonna follow along with the way of life? It makes me think of Amish and other sorta strongly idealistic religious people here in America.. the parents work to support their ideology's way of life, but then the kids sneak out at night to buy pot from the public school kids.

Is punk political? You specifically like a lot of bands that don't have political lyrics, yet at the same time, you're very knowledgeable of politics and current events - why is there a difference?

Well, if you realize that music is a kind of art, it's pretty obvious. I mean, obviously, there's a whole range of legitimate, compelling emotions and ideas OUTSIDE the realm of self-righteous, holier/smarter-than-thou, angst-ridden political stuff. Political sorts of things CAN definitely provide rage and inspiration for bands, though, and lots of political music is good, as a result. Of course, lots of people are dumb and/or ham-fisted, so lots of political music is BAD, too.

I think that focusing exclusively on political things probably reflects some kind of unhappiness people have with themselves. I can vouch that, in the past, when I was unhappy with where I was, and what I was

I think it's a fuckin CRIME to yourself to waste your vitality plugging away at something that doesn't inspire you. That puritan work ethic thing is fucking evil and wrong.

doing, I had a special liking for political stuff (the Minutemen, in particular).. and, in retrospect, it was probably a way focus my unhappiness outward, to feel better than other people, and to BLAME other people for my problems in some way. Not to take anything away from these kinds of bands.. but i think that focusing on and identifying too much with them is really limiting.

There are lots of other ways to constructively (or destructively) express your feelings or ideas. The band I always plug, above all others, these days is Scared of Chaka.. and they're a perfect example of a completely apolitical band that, for my purposes, is socially useful. Of course, if you've heard their records, you know that their lyrics are almost completely unintelligible, and when you can make 'em out, they're fuckin goofy. But the music is phenomenally exuberant, raw, spontaneous- sounding, unpredictable, and confident. (Not to over-analyze, but I've listened to their l.p. about 500 times.) And I pick up and relate to these things, unconsciously, and they sorta energize me and inspire me to DO things.. so, in other words, I kinda translate the energy that comes from their songs for my own purposes. Make sense?

Other, specific feelings, like sadness and loneliness and horniness, are also part of peoples' lives, so those things are also legitimate topics for songs. I think a well-rounded, healthy person recognizes all of these things.

You've talked to me a lot recently about how having the job that you do conflicts with the way you want to live your life. Talk about that.

Unfortunately, I'm a reforming slacker, and have a lot of debt from school and stuff that I need to pay off before I can go back to school to, uh, follow my dreams. So, now I'm choosing to work in a semi-yuppie-ish job, wearing a tie, to try to make as much money as I can in the shortest amount of time possible, to get that shit paid off to a good extent. It's for a community-service-oriented, actually public, institution, so while I don't particularly offend my somewhat altruistic side, I'm sort of being hypocritical to my libertarian beliefs. But, all that aside, it conflicts because, basically, I'm not doing what I want to do! I think it's a fuckin CRIME to yourself to waste your vitality plugging away at something that doesn't inspire you. That puritan work ethic thing is fucking evil and wrong. So, I'm kind of bitter that I have to pimp myself right now, wasting time, just to make money. I mean, fuck altruism, I think people should really hunker down and come to some kind of self-realization of what's good for them, what's gonna make them happy, as far as work goes, and then DO it. The world would be a much happier place.

We've also talked about both that as you get older you feel that people respect each other more and are nicer to each other and not as stupid, in general. But at the same time - you find less people who have the same ideals as you. So talk about age as being good and bad. Do you feel "isolated" because of your age (and - or your experience?).

Hmm.. kids are, a lot of times, satisfied with sorta shallow things. For example, if somebody *looks* like a bad ass, or clever, or cool in some way, they're usually popular. Or if someone has some kind of power by association with someone who actually *does* something good, this power is recognized, regardless of how much a dipshit this person might be. A lot of it has to do with a desperate need to be part of some clique or, in punk terms, 'scene'. It seems that, when people get older, a lot of times they start to realize that what really matters most is their own life, and that the scene or whatever can't really DO much for em.. so they might focus on things that are perhaps more productive, and are less apt to be impressed by social connections or whatever. I know that this is *definitely* not the rule, but it is true to some extent. It's a nice progression, too, coz the effort needed to be cool in some little scene can be overwhelming.

Also, these scenes sorta dry up when you hit your mid-20's (which is where I'm at), so the power and arrogance and credibility that comes along with being part of a social clique withers away. That goes for frat boys, jocks, whoever. So, without this strong social hierarchy to support them, people are sorta forced to *earn* others' respect.

And, as far as ideals goes, I'm not sure how that relates to age. Most of the kids that're all self-righteous and political now will probably drop their bohemian schtick by the time they hit 24.. and I really question their sincerity now anyways. Most of those sort of kids are snobs anyways, which obviously demonstrates their true colors. What somebody spouts is not nearly as important as how they live and, especially, how they treat other people.

> **What somebody spouts is not nearly as important as how they live and, especially, how they treat other people.**

At the same time, you have also mentioned that you're disillusioned (or whatever) by the attitudes and out look of those around you - punks young and old, just people within the scene. What is it that you don't like and why do you think it is? (I mean, is it because you live in Cleveland or what?)

Well, as I was alluding in the previous answer, a lot of the people here are shallow, pretentious scenester-types. Certainly, there are cool people here, too, and a lot of middle-of-the-road apathetic people, too. And, since you're asking, I'll point out that there's a truly moronic hierarchy in some circles here that seems based pretty much on seniority and thugishness. Jock-like behavior is very common and well-respected here, for some reason. What any of that shit has to do with 'punk' is beyond me. Some pathetic drunk kid got the shit beat out of him by about 20 scenester kids at a Lazy Cowgirls show for, apparently, no reason. Rednecks.

On the same subject - what do you think of punk as a community?

Punk rock has been a forum to meet lots of cool, interesting people doing cool, interesting things, if that's what you mean. Punk sometimes implies reckless bohemianism and anti-materialism, which frees people up to follow crazy life paths, if they want.. that's definitely a good thing...

What are your goals in life? Do you feel any sense of failure because you don't want to or won't become legitimate in society's (your parents') eyes?

To be honest, my goals aren't fully developed. At this point, my attitude is that i need to, um, fully "realize" myself as a person, for starters. That probably sounds lame, but, I dunno.. if you're looking for noble purposes, I certainly think it qualifies. I think you're wasting your life, and not providing a good example (if you need to think in those terms), if you focus your energies outwardly when you don't have yourself figured out. You're bound to only mess up the lives of the people around you. At least from what I've observed.

And, if you want to make this political, I think a great measure of a society is how much it allows or encourages its individuals to reach that "self-actualization" level that you learned about in Psych 101.. which is sorta what I'm talking about here.

About my parents, heh, they think that the most evolved form of life is someone who behaves himself or herself, makes a nice feathered little nest, and lives happily ever after. So, I realize I might never meet their expectations.. but to be honest, really, I don't care, coz I know their way isn't right for me. It's not that big of a deal.

Talk about Punk and DIY. I'm trying to be purposely vague here. You can talk about what it means to you how important it is to your life, or whatever. You can also skip this question.

It's not a bad thing that 'punk' people beat each other over the head about DIY. It's really easy to succumb in this affluent society to a bland, pointless, alienated life.

As far as this translates into punk anesthetics, I think it would be very ironic for a band with records on Dischord or Victory, for example, with slick artwork and production, to preach about or identify with "DIY".

Why?

Because it requires $$ and expertise not available to a bunch of kids crankin noise out of their garage. I mean, that's the "revolutionary" part, right, that anybody has access to the medium..

Because punk is so ridiculously accessible, it serves as a perfect forum for revolutionary ideas.

Is there anything about punk that is "revolutionary?"

Because punk is so ridiculously accessible, it serves as a perfect forum for revolutionary ideas. When people claim punk as their own, and make rules, it's only bound to lose that quality. I guess that's obvious.

You know i'm going to force you to write an article on this, but talk a little about Trainhopping. Like how you got started, what made youthink you could do it, and what kind of thing you've gotten out of it (you mentioned it making you thinkt a lot more things are possible or within your reach).

Yeah, well, it seemed like sort of a bizarre thing to do at first, but when I read some stuff, & talked to some people that'd done it, it was not too big of a deal. Oh, I got the idea while drinking beer with my friend Matt. It's just something I'd been bouncin' around in my head for a while, and the right scenario allowed it to come out. I posted something on one of the internet usenet groups (misc.transport.rail.americas) about trainhopping, and got a few useful messages in return, as well as a whole bunch of really scathing ones. I found some web sites, which pointed me to Duffy Littlejohn's book _Hopping Frieght Trains in America_ (which I soon after found at the Rocky River Library, of all places). That book, along with some other literature I'd dug up, helped me understand alot of the basic things you've gotta know to get around.

LISA CAMISA

There are many different kinds of punk who make up our community. Active, passive, consumers, and producers. Lisa Camisa is one of the doers - but in a kind of behind the scene, sustaining way. I met Lisa when she stayed at my house last year during the hardcore festival. In a lot of ways I think we are very similar people, and I respect Lisa a lot. I asked her to do an interview for the Fifty Ways project because she is, in some ways, what I wish the typical punk was: active, aware, involved - but most of all, she has fun and she knows what she enjoys. She can be reached at 3833 Clarke St, Oakland CA 94609.

Alright, I know you as one of those people who just doesn't stop. You do so much and you're constantly on the run. Why is this? Don't you feel that you're doing enough?

I used to have a real conscience, where I felt that I couldn't give myself that much leisure time because I always felt there was so much work to do. Maybe it was due in part to my conditioning as a child, since both of my parents were hardcore workaholics. As issues, projects, etc became important to me, I began devoting the majority of my spare time towards them. I think my motivation was based on the fact that somewhere along the line it was instilled in me to believe that my self worth was determined by what I did with my life, in terms of being active and involved in things which were in accordance with my beliefs. Hence, it got to the points where not only did I feel I could ever do enough, but that any extended period of rest made me feel like shit. Someone told me once that I probably use work as an escape from my problems and reality, so that I then have an excuse not to deal with my emotions or whatever bothers me. maybe it's true, I really don't know. either way, I'm a lot better now, I'm not so compulsive about working and this could be due to a variety of factors. First of all, in January I moved from San Francisco, where most all of the projects I was involved with were located, to Oakland. Although I sore I would stay just as involved in everything after I moved, it didn't happen. I'm not sure if it's because Oakland has an extremely more relaxed and mellow atmosphere than SF does, and/or because I no longer live down the street from everything I was involved with, but right after I moved my motivation level went way down. I also had just finished college at the time, so possibly something inside me was just screaming to take a break. For whatever reason I completely chilled out. About a month later I got my first 40 hr/week job, which didn't do much in promoting me to get back into ultra-productive mode. Surprisingly enough the guilt factor hasn't really come into play, even though I'm only involved in about 25% of what I used to be. But I think the break has been good for me.

Talk about the Vegan newsletter and about veganism in general.

About a year ago I began collaborating with a small group of vegans who really wanted to tray and develop some sort of community for vegans in our area, hence the *Bay Vegan*, our newsletter, was born. It comes out once a season (though we're aiming at more frequent issues) , and it includes a variety of columns pertaining to veganism, a vegan calender, vegan Q & A, vegan classifieds, and so forth. We're a pretty slack group, and we really need to get our shit together to make the newsletter s efficient as we originally planned it to be (although I do think that it's still pretty cool for what it's worth). The *Bay Vegan* is free, and we distribute it all over the bay area. I personally have been going through a lot of transition in my beliefs about veganism over the past few months. I guess it's just not as important to me as it used to be. Not that I plan on becoming un-vegan, or detaching myself from the newsletter. Rather, my political stance about veganism is changing. While I still promote veganism 100%, I know that there are far more effective ways in terms of making a difference in terms of the environment, factory farming, or any of the other numerous reasons (aside from health) for being vegan. Animal rights and the environment still hold an extremely strong place in my heart, but I feel I have to do a hell of a lot more than just be vegan to feel like I'm making a truly strong impact to support my beliefs.

Talk a little about Epicenter (and Blacklist).

I've also been involved with Epicenter Zone for the past few years, although I've been slowly weaning myself away for the past few months. While I used to devote an insane amount of hours there when I first started, I'm lucky to get there once a week these days. Pretty much now I just work a shift when I can, and I take care of the library there, which is basically a reading room filled with tons of radical and alternative literature - zines, anarchist newspapers, feminist magazines, political books, queer resources, etc. I've been in the midst of renovating the library for quite some time now,so hopefully soon I'll be able to finish out my plans.
Honestly, Epicenter doesn't have a high priority in my life anymore, maybe because I have a lot of problems with the way it functions, in terms of inefficiency and lack of growth. I mean as long as I live in the bay area I will still keep an attachment to the space, I just get really frustrated with it more and more because there's so many things I would like to see change. Granted that most people who work there fell the same way, because it's impossible to accommodate 50 different persons' wants, hopes, and desires. I guess I've just put so much of myself into the space that I'm always so afraid something fatal is going to happen, like we're going to shut down due to lack of workers, money, or whatever. It just sucks when you put so much time and energy into something, it becomes this huge part of you and you care about it so much, like your own child, and then it crumbles.
For example, Blacklist Mailorder. I got really jaded after Blacklist closed, because it meant a lot to me for a long time as well. There really weren't that many of us involved, which worked against us because we couldn't keep up with the amount of work needed to sustain it.

All of us were disheartened when we finally realized how fucked we were financially. We had emergency meetings in order to try and come up with any ideas we could possibly implement to keep the mailorder alive. It was too late though - we were too far in debt, and the majority of the punk public had already lost faith in us since it would take them months to receive their order because we couldn't keep up. There were/are hundreds of other mailorders that people could order from, and even if it cost them more they would still receive their merchandise quicker than we could manage to. A lot of us literally cried when we finally decided to close because, shit, you spend countless hours doing volunteer work just to provide a rad service or alternative, and eventually you have to make the decision to let it go because it can no longer survive. I felt a lot of guilt, like fuck, I could've worked more hours, I could've done this or that. But really, something like Blacklist shouldn't necessarily overwhelm your life. Like I said it was extremely hard for us to decide to let it go, after all the labor and stress we had sacrificed to the project over the years, but one member made the good point that Blacklist just wasn't needed anymore. Initially it was, there weren't very many other mailorders around at the time of its birth and none even close to its size. Now there are so many thriving mailorders out there that have taken over our duties. We served our purpose and did it well for many years - unfortunately we started heading downhill and never managed to stop declining. To me, Epicenter Zone is still fairly rare and is still needed, and I believe it would be a lot more dramatic if it ever closed. I'm truly scared of the same thing happening to Epicenter, which I think is one main reason why I started breaking away. Blacklist's termination affected me way too hard, and I can't imagine what I would go through if epicenter went under. Really, I don't ever want to experience that again.

You mentioned before that you are thinking about moving away from SF - why is that? Talk about the good and bad of that decision.

I've been talking about moving away from the bay area for a long time. Basically I've lived here my whole life and although this will always be my home and I love all my friends to death, I think it would be good of me to be someplace else for a while. Not only is my family here, and I am truly better off the farther way from them, but I've also had this dream for a while, through my experience eat Epicenter, Blacklist, and various other projects, to open my own space. For a while I thought Chicago would be the place, but somehow it lost it's appeal to me. About a year ago I met these two people from Mexico City, truly amazing and inspirational people, who came to California in order to save enough money so that when they go back they will try and create a collective infoshop -type space. We started hanging out and spent a lot of time talking about various issues - politics, punk, DIY etc. After a whole I decided that when they move back I will go there with them.

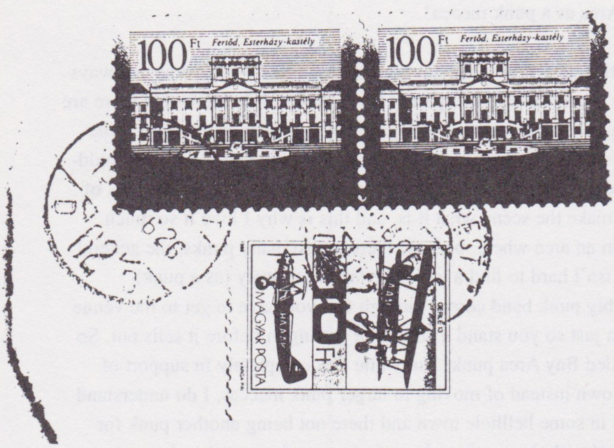
I'm no expert, but I know a lot about collectives and how they function. I'm certain I will make plenty of mistakes, but I also feel I have quite a bit of knowledge about things to implement and things to avoid. It's definitely going to be a challenge because Mexico is an entirely different place, one that I've never immersed myself in nor have a clue about. I mean really, you can get arrested just for being an anarchist there, let alone acting on it. But I think that Mexico City is a place that could definitely use an infoshop, possibly more than any US city. The people of Mexico have truly limited resources about themselves and their environment, information we in the US take for granted since it's so readily available. It's really astonishing what little information they have, and I feel that there are so many things I could teach them, resources I could provide. One of my main focuses is women's health, so in the next few months I plan on doing an insane amount of reading and research to pass on to the women I Mexico. I also need to buckle down on my Spanish as well!

What do you think about the Bay Area as a punk mecca?

It's really hard for me to give a critical analysis of the bay area because this is were I have always lived, so basically I don't have any other scene to compare it to. However, I do know that there are easily hundreds upon hundreds of punks here, and that 95% of them originally came from someplace else. But I believe that if it weren't that there are so many people here that the scene wouldn't be nearly as grand and awesome — there are shit loads of rad projects happening and tons of inspiring and involved people that make the scene what it is, and this is why I love it so much here. While it's pretty nice to live in an area where, because there are so many punks, the general public is used to it and therefore it isn't hard to find a job or be taken seriously (as a punk). However, it does suck when some big punk band comes through and you have to get to the venue an hour or so before the doors open just so you stand a chance of getting in before it sells out. So maybe I sound like the typical spoiled Bay Area punk! But while I'm completely in support of kids trying to start a scene of their own instead of moving to larger punk meccas, I do understand situations such as the one punk kid in some hellhole town and there not being another punk for miles. The kid constantly gets fucked with, has no friends, and so on, and moves to a larger town in order to be involved with a scene and to gain some peace of mind. I also have encountered so many people who have tried creating a scene in their town, even had gotten as far as opening a venue, but failed because there just wasn't enough people into it in their town. What I'm saying is that I understand why people often times come to places where there already is a scene happening, so I really can't bitch about the overpopulation here. Really, there are a plethora of pluses and minuses to living in a "punk mecca", but like I said, I've lived here my whole life and can only compare it to the brief periods I have spent in other scenes while traveling.
I think the bay Area has lost a lot of the glamour it held a few years ago. Hopefully this is a result of all the new and rad scenes emerging. Basically I believe punk is a hell of a lot more interesting, maybe it even places its survival in having scenes going on all over the worlds, with new ones creating all the time. It would be pretty damn boring if we all just fled to "punk land."

You're graduating from SF State soon. What do you think about that? What will you do with it? what is your answer to punks who feel that school isn't worth it? Do you feel the obligation to act/look/be more "legitimate" now? Concentrating on school as forced you to back off on punk stuff recently - is this going to be an issue for the rest of your life? (ie, where do your devotions lie and what do you give priority to?)

Graduating was a really big thing for me. I went to college straight from high school, every semester, including summer. 4 1/2 years total, degree in philosophy. I am so fucking sick of school right now it is unreal! But let me just say that when I received my diploma it was like this giant weight was lifted off of my shoulders, like Fuck Yeah, I did it!
I don't recommend school for everyone, for there's definitely other ways you an educate yourself. Unless what you want to do with your life requires a degree (as was my case), I wouldn't bother donating thousands of dollars to the government just for the hell of it. School was some thing I had to deal with to attain a higher goal, and unfortunately I'm not even done! Ultimately I want to be a philosophy teacher, but I'm not even about to embark upon a Master's degree program to do so! (Plus I think there' an unwritten rule that says you need to be at least 50 years old to be a philosophy professor!). SO I'm not sure what my plans are for the near future in terms of school, although law school as been on my mind. Yeah, I know it seems like a contradiction in terms for anarchists to go to law school, but I don't see the system falling any time soon, and I've also seen a lot of remarkable things happen/change from working *within* the system, as opposed to continuous fighting from outside. Right now, there's not really anything specific you can do with a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MAGYAR POSTA

bachelor's in philosophy, but unfortunately my family doesn't understand that, and have been on my ass for the past 6 months to either land some outstanding job or go back to school. If it weren't for them I wouldn't feel any pressure at all to become legitimate, especially since they helped me a lot financially while I was in college. So I've been trying to find some sort of medium where I'll be happy and they'll be satisfied as well. Not that I would want to work shitty jobs if it weren't for them! I'm just trying to find a job that I believe in and am in support of, but that also gives me a bit of autonomy as well - I don't want a job that dominates my life and prevents me from my extra curricular activities - politics, punk, projects, etc. Not having time for the things I believe in makes me extremely upset, angry, and frustrated, and I don't plan to ever let a career get in the way of me living my life the way I want to.

Talk about Punk and DIY. I'm trying to be purposely vague here. You can talk about what it means to you how important it is to your life, or whatever. You can also skip this question.

Punk is a really hard thing to discuss because it's so goddamn vast and varied! I know what punk means to me, but that definition obviously does not hold for every other punk on the planet. Nor do I want to be categorized in a group with half the people on this planet that call themselves punk! Punk as a musical term doesn't mean much to me - that's not why I'm into it (although I probably would've said different when I was 14). I'm into punk because of the incredible people I encounter, people who have ethical values, politics, and interests that coincide with my own, but that I can also learn a great deal from. I'm attracted to punk because of the people who devote their time to DIY projects,w ho organize and participate in demonstrations and actions, who sing about topics they feel necessary to inform people of, who change their lifestyle to coincide with their beliefs - in other words, people who are active, not passive, who think for themselves sand challenge what they disagree with, who create alternatives in order to gain a bit of autonomy or some other sort of freedom or control. Punk to me has nothing to do with how one looks or classifies themselves, therefore I am guilty of terming people punk who don't even know anything about the scene at all.

For instance, anyone that knows me knows how much I boast about my grandfather being punk as fuck. He is totally Mr. DIY, he believes in buying as little as possible, therefore he makes everything himself - furniture, etc, does all the household repairs, grows much of his own food, dumpsters for materials and supplies that he needs. He possesses only a minimal amount of things, and tries to scam the system as much as possible. He's awesome!

There are really a lot of aspects to punk that can be discussed, but there is one thing in particularly that I find really interesting g- no matter how many different factions there may be in our scene, or how many boundaries there are between different groups of us, there's still some sort of underlying unity between us all. I've had conversations with numerous people where we've tried to not necessarily define punk, but realize what it is that all the people who label themselves punk have in common. I've never found what the underlying connection actually is, but I know there has to be one.

For instance, when I'm traveling, sometimes random punks I don't even know will come up to me and introduce themselves, maybe even give me advice on how to scam the local busses or something, possibly offer me their living room floor if I haven't got a place to stay. I've never understood why, more time than not, punks watch out for and take care of each other, even if they don't even know one another. I've put up countless people over the years, not even having a clue about them, and for some reason I never usually hesitate about whether or not they're sketchy, trustworthy or not. Why is it that we feel this obligation to each other, this brotherhood and sisterhood that automatically comes about? what *is* the common bond we all feel?

Like I said, I've yet to figure it out, but nevertheless I think it's awesome as fuck, and I think it's one of the main reasons I will never detach myself from this community called punk. Granted there's tons of punks I have problems and qualms with, but at the same rate you'll be sure to bet that we'll side with one another if some group of "outsiders" somehow threatens our little punk community. Really, it's so interesting sociologically, I don't understand it! Seriously, what other social group has such an insanely tight knit bond among themselves, so that say when they're off travelling they feel compelled to look for "other members" to maybe help them out, or at least to provide some company? Why is it that when I'm stranded in some hell hole in the middle of no where I feel comforted at the sight of say, I don't know, Youth of Today or something spray painted on a wall? I swear it blows my mind!

So like I said I have no definition for punk, for punks come in all shapes and sizes. Some are political and revolutionary, some are alcoholics, some are Christian, etc. And yet while I claim to not know what punk is, I still use the label on people, like I do with my grandfather. It's so confusing, I swear, and the shitty part is that I'll probably never come upon the definition/connection/thing that unifies us.

So what in this world do find TOTALLY inspiring. Not just influences, but things that have had a substantial effect on you. Like bands, people, zines, experiences, or whatever you want. Not just things you think are cool, but things that really motivate you and get you excited about punk or life in general.

There are so many things that inspire me!! Probably because there are so many things I'm interested in and want to do with my life, that when I actually meet or see someone doing it I get jealous and motivated all at once. As I'm finishing this interview I'm in Budapest, Hungary. I've been traveling around Europe for nearly a month now, and in that time I met the most amazing people. Some have been traveling for years, all over the world, only settling down here and there to work and save money before they start off again. others feel compelled to immerse themselves sin entirely different cultures. I swear I've met all these people who've spent a significant amount of time in the Middle East, demanding that I go there and experiences something incredibly and unbelievably different than my US lifestyle. And in each city I encounter I meet all sorts of people interested in all sorts of things, and it's so interesting to listen to what *their* lives entail, what *their* dreams are.

To me, the most inspiring people are those that don't sit around talking and wishing, but that are doing what they want, acting out their impulses and desires. It irritates me so much to hear people that constantly bitch and complain about all the things they wish were different about their lives. Fucking just do it! !Make the changes happen, don't cut yourself short. Fight for the things you believe in, create new projects and alternatives. The other thing that irritates me is when people constantly use the word "someday." Fuck that! I know it sounds cheesy but this could very well be the only life you've got. What truly inspires me are people who are living out their dreams at the

zine reviews

Angry Thoreauan #16: Rev. Tin Ear, POB 2246 Anaheim CA 92814 / $3, full size, color cover, 68pgs / AT has changed a lot over the years and this is the first time i've seen it in a while. Less reviews then normal (disappointing), and a couple of long, interesting, but not too exciting articles/columns. "Wear and Tear on The American Housewife" (an article about housewives as appliances/etc) is a good use of satire though i don't think it was as well written as it could have been (ie, i like the idea but i don't like the article). i also liked the idea of the phone sex operator writing a column but i didn't care much for her style either. I really like his "fuck you" attitude, even though he kind of pushes it at times. My Recommendations? More reviews, smaller type. (angel)

ATR: Eric, 2634 Fairfield #2, CHicago IL 60647 / half size, 84pgs $1 or more / Sorry the information is so sketchy, i don't have a copy of it with me. This zine is a joint effort between two strong writers: Eric and Aragorn. They tackles osme of the more difficult issues in punk rock, without mercy at times. Language, politics, punk, theory, philosophy - it's all there. They call it a "journal", and with it's academic tone and clip art illustrations, i would certainly agree. A must for anyone who thinks that punk is about more than entertainment. Though i think it needs work (sometimes too lofty or academic, difficult to read, or disjointed), it certainly is a beginning. The first zine to really impress me in a long time. See Eric's writing earlier in this zine. (angel)

Black Sheets #8 (full size, 55pp, Black Books, POB 31155, SF, CA 94131, $6ppd.) stories, poems, tips, how-to, how-not-to, what it-is, what it ain't, etc... all about "kinky, queer, intelligent, irreverent" bondage S/M. A couple of the stories fell a little flat but overall there's a lot of interesting stuff here for old hands and beginners I would think. Good stuff, good job. (jones)

Cherry #7 : Kate, pob 331 Dresher, PA 19025 // full size, 16 pgs, $1 / I am super impressed that this zine comes from someone who is 16 years old. (maybe that's condescending of me to say?) Even though some of this is predictable and not as in depth as it could be, it's awesome because it comes from someone who could be worried about getting dates and wearing makeup. Well, i guess that goes for any zine, but i know that i had no idea what i was doing when i was sixteen. Yeah, you haven't seen the early issues of FT, have you? This issue has rants on corporations, religion, personal development, labels. An how to on silkscreening, reviews, and lots of contact information. I definitely look forward to seeing this one in the future. (angel).

Comfort #4: Don Waters, 4360 Rio Poco Rd, Reno NV, 89502 / half size, 64 pgs $1.50 ppd / nice looking (if overly slick/computer generated looking at times), punk type zine with a couple of interviews (George Tabb and the Smugglers), and articles by Don's favorite zine editors, including Bob Conrad, Dan Halligan, Jamie Kennard, Icki, and Eric Mast; who's articles vary as much as their zines do. Columns, reviews, rants, all the typical zine fare. (Angel).

Dropout #1: Seth Mahern, 2712 Allen, Indianapolis, IN 46203 / half size, 28 pgs, $1 / Hmm. This is a first issue and those should be reivewed in their own context. It's got some typical first issue problems; oversimplification and naivete of teh "capitalism is bad" and "DIY is good" type. But it more than makes up for it with dedication, sincerity, and humor. Funny stories, pranks - nothing exceptional, but again, this is teh first ish. Hopefully the editor will stick with it. (radek).

Fireball: Brian Ralph, 2 college St, RISD Box 406, Providence RI 02903 / half size, screened covers?, 23 pgs, $1? / This comic rocks! Very powerfully drawn illustrations . The first one looks like it's done in scratchboard (white on black) but i'm not an artist so i can't say for sure. The best thing about it is that there are no words. The first is a story about a wrestling match involving a robot, the second is a pen and ink, a story about a robot terrorizing a city. The last panel is classic. Brian has such a great style. (Angel)

Genetic Disorder #14: Larry, Pobox 15237, San Diego CA 92175 / full size, color cover, 130? pgs / Generally, there's two kinds of punks. Those who found their way to punk via pseudo political sensitive bands like REM and U2 (today's emo kids+ pop punkers), and those who spent their early adolescence listening to AC/DC, Metallica, and Black Sabbath. Genetic Disorder relives those hesh days of yore with an issue that's all about metal and satan. If kids at your old high school ever called you a Satanist cuz of your long hair and ripped up jeans you'll find this mag hilarious! There's a few more disturbing pieces thrown in for balance too. The best is teh story about one kid's shattered faith in Slayer when Tom Araya didn't want to autograph his picture of a decapitated woman. (radek)

Genetic Disorder #14 : One of teh best of the "slick" zines out there, because even though it's got that wanna be magazine style the writing is personal stories contributed by real people. The kind of thing you read in a sloppy 8 page zine done with a nice lay out on thick paper. This issue's theme is Satanism and evil, and besdies the numerous references to Slayer, we get a good humorous and informaitonal look at the ritualistism/cult/satanism 80's phenomenon and (more often than not) how it relates to heavy metal. Lots of stories about metal kids and their experiences with teachers and parents (who think that Slayer is a Gang and that heshers are cult members). My roommates thought this was hilarious, i thought it was good but repetitious at times. (Angel).

Girls in Trouble on the Interstate: POB 8054 Austin TX 78713 / full size, 28 pgs, stamps? / An awesome collection of writing by women collected by Jeremy of Boys in Trouble on the Insterstate fame. It goes from personal and serious to angry and loud. NOthing about this zine is trite or silly or unimportant. I only wish there was more of it (well, and that it were easier to identify who wrote what). Jeremy got a lot of flack for this project, (why do girls need a boy to put out their writing?) but i think the important part is to remember WHY Jeremy chose to do this project. Because he noticed that his zine had very few women writers, and because he has zine experience and connections, he was using that to give women a space to write about whatever they want. I think it was a good idea, and the zine that came out of it shows that. PS: I'm beginning to reevaluate my thoughts on zines with no pictures. I used to think that they would never make it. Now i know that's only true if the writing isn't strong enough to stand on it's own. (Angel).

Love, Jane #7 (half size, 18pp, 63 Bovet Rd. #224, San Mateo, CA 94402, $?) Personal zine about depressing stuff. Sometimes good, sometimes bad, sometimes as impenetrable as the last 46 pages of _Finnegan's Wake_. There's something to be said for pouring out one's misery and photocopying it for the world but after reading this, if somebody says that something to me I'm going to tell them to shut the fuck up. (jones)

Mousie #7: Anna Rampage, box 440478, somerville ma 022144 / 44 pgs, full size, $1-2? / I love this zine. I only wish that Anna would write more. She is so honest and articulate and passionate. Mousie is about race, racism, and dealing with those issues from a personal, white, perspective. Maybe i like it so much because she articulates some of my own thoughts (what does it mean to be anti-racist?). Lots of reprints (but not boring or predictable). She says she started mousie to talk about racism in the queer community, but what she really does is talk about race and sexuality in general, for everyone, not just queers. Right on. This is the last issue, and i'm very sad to see it go. (angel).

Move On #1(?) (half size, 20pp, K8, 3608 Westcliff S., Fort Worth, TX 76109, $?) The opening editorial contains the complaint "most of the things in 'the scene' are being done by guys and this needs to be changed" and the rest of the zine pretty much follows that sentiment. Stories about being afraid of boys and not liking it, (yet another) defense of riot grrrl and "Celebrating the Power of Menstruation." This zine will probably mean very little to anyone with a penis. And you know that last sentence sounds like the kind of quote the editor of Move On would be happy to plaster in big bold letters across the front of the next issue. Happy to oblige... (jones)

The Odd Adventure Zine #2 (half size, 16pp, Ian and Ty Smith, 16842 NW Joscelyn St, Beaverton, OR 97006, $2ppd) Twelve page adventure story (three bozos get tied to stala(gm/ct?)ites) b/w zine reviews and letters. A bit pricy but the story is funny and the art is good and it's pretty well put together. I find myself looking forward to future offerings from these guys. (jones)

Outpunk #5: Matt Smith, POB 170501, SF CA 941117 / full size, $2, 64 pgs / The printing is nice on this zine, but the layout is not. It's hard to tell what is an advertisement and what isn't, and that's just annoying. Even though some of the content is predictable, it's enthusiastic and that makes it bearable. I like that the interviews (Donna Dresch, Mouthful, some guy), talk about more than just music and bands. Letters, reviews, etc. A big section devoted to a criticism of punk and Maximum Rock N Roll, a considerable amount of which i disagree with. Matt seems very bitter, and if he has such feelings towards punk why does he even participate in it anymore? (Angel)

Panophobia #4 (5"x5", 76pp, POB 3461, Maplewood, MO 63143, $2ppd.) A zine all about phobias--personal stories, comics and interesting phobias from pop culture/history. Some interviews with Skylab, Mary Lou Lord, The Crabs, The Softies and others. Overall: worth it! (jones)

Pepito's Folder #6 (half size, 64pp, pepito pea c/o kevin rice, 1630 North 1st Ave., Apt. #1, Melrose Park, IL 60160, 3 stamps) Music, letters, travel, reviews. All pretty good but I liked the funny stuff most: priceless rewrites of Peanuts cartoons and advice on how to cook up a successful emo band. (jones)

Pinchpoint #12: Afrin Argon, POB 128, North Lima OH 44452 / full size, $1, 28 pgs / Aparently, Randal Tin Ear from Angry Thoreauan really likes this zine, and now i know why. They make fun everything and everyone, and you're left to decide which of their stories are true. Some are obviously false (fake movie reviews, etc) but what about the storya bout going to the SuperBowl? There's a long transcript from a fake Donahue episode covering animal rights/bestiality/whatever. Kinda entertaining, but mostly predictible. (angel).

Pixiebitch #6: RD1 Box 37B, Montrose PA 18801 / half size, 28 pgs, $1 / Hey, this is surprisingly impressive. Doubly so if you take into account the fact that the editor is only 16. Zoe expresses herself way better than most 20 something zine editors. At teh same time, her style's easy going and pleasantly goofy at times. It's obvious she's not out to impress anybody or score punk points, just to express herself adn wonder out loud (on paper) about life and various issues. It's definitely sincere. Stories, fictional and true, artwork, and some comics as well as observastions and anaylsis. There's also a separate sheet of reviews which makes those ofus who do'nt like reading them (but don't mind writing them) happy. Quick but pleasant read. Zoe's on her way to becoming a great writer. Neat layout, too. (radek).

PMS: Post Modern Sluts #5: Wändi, pobox 81523, Pittsburgh PA 15217 / half size (long ways), 60 pgs, $? / This issue is a little outdated but it's still a good read. The "Valentine's" issue, all about love and romance. Very sex positive (masturbating tips for women!) and the artwork/illustrations give it a real goth punk feel (and if you know these kids, it's no surprise). Lots of good short pieces on things like marriage, a guy's personal experience with abortion, self defense, pick up lines, aging, dating, and lots of humor in all the right places. (angel).

The Question #1 (half size, 44pp, Carrie Fischer, 17 Wootton Rd., Essex Fells, NJ 07021, $1 or 2 stamps) An editorial and bits and pieces about (what else?) music. Interview w/Sharon Topper of God is My Co-Pilot, concert/zine/record reviews, etc. While the value of much of this depends on whether or not you like the bands covered (for the record: REM, Luscious Jackson, Fleetwood Mac, REO Speedwagon, Pat Benetar, PJ Harvey, Ben Harper, Idiot Flesh, The Lemons, Patti Lupone, The Pharcyde, Souls of Mischief, and more indie/altentative acts both great and small), I'd say the opening editorial addressing the current overindulgence in irony (something that should have been addressed long ago) is alone worth the price of admission. (jones)

Radical Pizza 4.8: Keith Gordon, pobox 158324, nashville TN 37215 / half size, $3, 40 pgs / A solid political commentary zine. Lots of opinions on political topics of the day, but doesn't resort to the same over done subjects (like Mumia for instance. It's importat to talk about Mumia, but when the articles aren't saying anything new those of us who have been reading about him for a long time get bored). Clear, easy reading, some mor einformational type pieces, and very few reviews. Good to see a zine that's been around for a little bit and is published by someone older (ie, not a teenager). A little slick with the layout, but not bad enough to turn me away. (angel).

Shadow Box #2 (half size, 16pp, Teresa, Box #2014, 1720 Douglas St., Victoria, B.C. V8W 2G7, Canada, $0.50) Mostly handwritten commentary on life (& other bullshit) and personal stuff. Most of what is said here (punk should be more self-aware, teachers are stupid, interesting people are usually made fun of, etc.) has been said before but it all bears repeating. Cool cover photo. Editor claims this zine is "better than SPIN" and I agree but what the fuck? I've seen enema bags that were more fun than SPIN. Either way, this is pretty cool and it's only ish #2! (jones)

Shake! / Rocco, POB 14781 Chicago IL 60614 / full size, color cover, 56 pgs, slick / I'll give Rocco credit for not being just a record label. it's good to see someone branching out. But, i'm sick of getting these slick, full size, we want to be a magazine things in my mailbox. They aren't the kind of zines that are empowering or that someone looks at and says "i can do that myself". if i wanted a slick magazine, i would buy a slick magazine. Once i got past all the articles that made me ask, "Is this for real?" (Dennis Hopper interviewing Keanu Reeves). Some of it was pretty entertaining, like pairing old and new rock bands (sold mroe records? better looking?), and the fashion spread is great - i won't spoil it for you. An article on Maximum Rock N Roll

Strictly Modern #2 (half size, 24pp, Charlie Fleming, 2 Shady Drive West, Apt. #2, Pittsburgh, PA 15228, $?) Good article on horror movies (nice to know somebody else appreciates _I Am Legend_), a comics version of _Principia Discordia_ (???), interview w/comics writer Kevin Hill, reviews, and various and sundries, gahgahgah. I didn't like the poetry and the few hand written sections were kind of jarring but the rest was interesting. (jones)

Sty Zine #32: Icki, Pob 2192, Bloomington IN 47402 / fun pack, $1? / Icki is always experiemting with formats, and after you'd thought you'd seen it all, here comes the fun pack. This issue of Sty is an envelope filled with all sorts of great stuff. First off, the actual zine is a mini, 48 pgs. Personal writing, band photos, short stories. Then there's the half size review zine called "shoot the stars". Then there's a patch, a magnifying glass, and a scary mask! Icki has done it again. (angel)

Twisted Times #17 (8"x6", 44pp, Box 271222, Concord, CA 94527, $3) A political zine which will often sacrifice (as any good political zine should do) a valid point for a good joke. Most of the time, though, this one can do both very well. Stuff on militias, drugs, violence, etc. b/w music & movie reviews. I especially liked the vision of PBS to come under the new GOP ("Mr. Rogers explains why some kids can't be his neighbor"). (jones)

music reviews

All You Can Eat / Hickey - Banana Split // 4-song split 7" // Monitor // Nice combination. Both bands have a somewhat oddball take on the traditional punk/poppy genre. All You Can Eat have a vaguely herky-jerky thing (without really deviating from standard song structure), bizarre, funny lyrics, and loud, irritating/fun background vocals; Hickey has a very loose and lo-fi sound, and equally goofy lyrics. Stoner pop-punk - me like! (Bill)

Archie & the Pukes // 5-song 7" // Centsless // Already near-legendary Cincinnati teen-punk icons' debut record. Five tracks of (hopefully) ironic, quotable punk rock stupidity. The singing really lifts this record above the hordes of forgettable one-off teenage punk bands; it's sort of an even drunker Darby Crash stylee. Kinda sloppy-fast playing, obnoxious background vocals, and catchy, though familiar, chord progressions add to the fun. Overall, highly recommended. (Bill)

Bippy! - Jacking Off to Three's Company // 6-song 7" // Bippy Records, OCMR Box 723, Oberlin, OH 44074 // Goading, dorky, misanthropic, simple early-Circle Jerks- sorta straight ahead punk. Alot of the lyrics seem to be reactions to their hyper-p.c. Oberlin College environment or, well, maybe reflect a mild case of arrested development. No backround vocals, just one loud, bellowing voice that seems to yell the f-word alot. Great art party room-clearing potential. (Bill)

The Boy Wonder Jinx : Little Mike / 2 song 7" / P.O. Box 5654, Raleigh, NC 27650 : Guitarless bass and keyboard thing that I had hoped would remind more of Flipper, but instead sounds like Filter lite. (Andy)

Braid: I'm Afraid of Everything: 3 song 7" / Polyvinyl, pob 1885, Danville IL 61834 / This band is a little too artsy for me at times. The trumpet could be a nice touch but the slow section at the beginning of the first song is just too much. When it kicks in to a more upbeat song i really like it. Good Hot Water Music style backing vocals w/ harmonies that i'm a sucker for. Lyrics are pretty uninteresting. Even the title song makes me cringe because it just sounds so emo. Side B has two slow songs that lean way to the indie rock side. (angel).

Brouhaha: 4 song comp 7" / Broken Rekids / Does Broken do anything besides rerelease stuff? A mediocre four way split featuring Jawbreaker, Monsula, Cringer, Nuisance. Good bands, so-so songs. (Angel).

Bunnygrunt self-titled 7" / $3.50ppd., septophilia, pob 3461, maplewood, mo 63143/ Kind of odd that this would come from the same place that produced a zine all about fear (cf. Panophobia zine review) because there's nothing scary about this record. It's cute as cute can be. Reminds me of the lovey-dovey stuff from the Ne'er Do Wells (or the High Fives or whatever they're calling themselves this week). Jangly clean guitars over prettypretty melodies--this one cries out "see you at the sockhop." Song titles say it all: "Johnny Angel," "Boy Meets Wall," "I Dated A Zombie." I imagine the following scenario happening a lot: somebody comes over, I put this record on, everybody goes "that's pretty cool," I ask "wanna tape it?" and then somebody changes the subject. (jones)

Chalkline / Figurehead / split 7" / The Chalkline side was pretty good. It's groove/stomp hardcore with two singers. I didn't care for Figurehead too much. (ed).

The Connie Dungs - Missy and Johnny // 4-song 7" // Harmless // Faster and more punked-out than either their demo tape or the Mutant Pop 7". All songs are catchy and anthemic in that sort of

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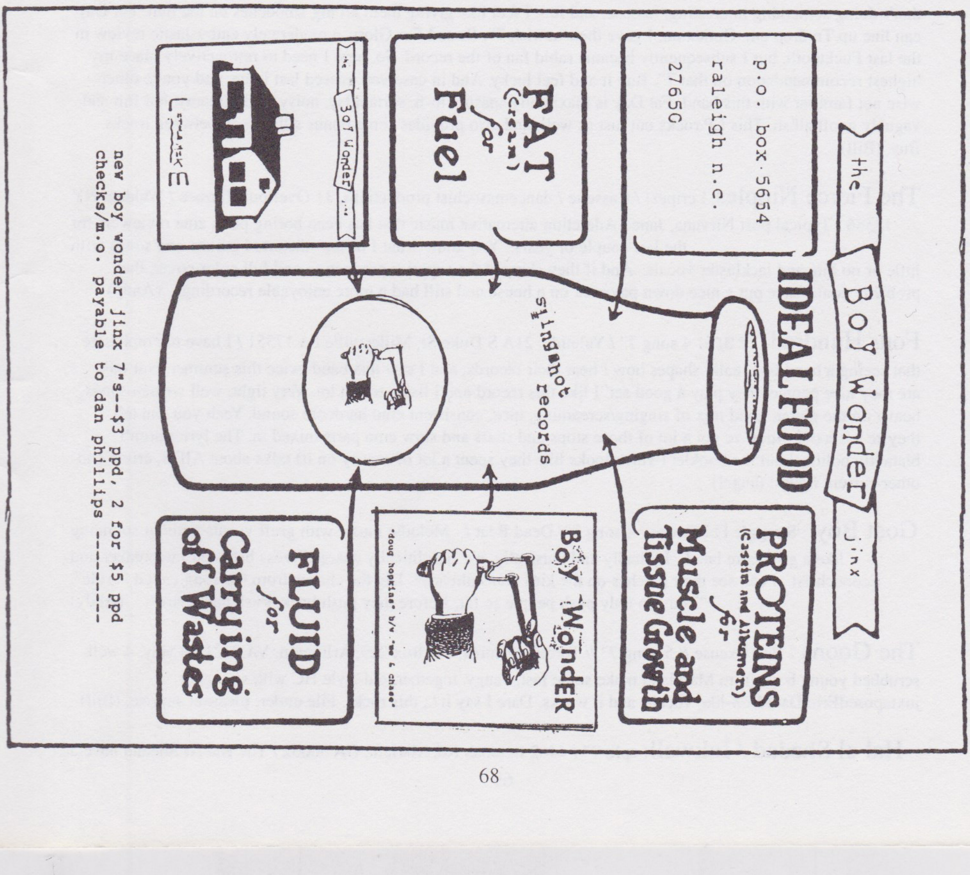
snotty, but somewhat articulate, bubblegum pop-punk vein. If'n ya like that stuff, you'll probably be a big big fan of this record. (Bill)

The Connie Dungs: Missy and Johnny / 4 song 7" / Harmless / Even though it is slow in some parts, over all this record is a pretty fun rendition of screeching weasel style nasally pop punk, complete with the "Woah -oh" backing vocals. SOngs about girls and dating, of course. Snotty vocals, but with an upbeat, not obnocxious, sound. (angel)

Deadbolt / Strangers // TWO-song 7" // Goldenrod // Novelty two song 7" of surf instrumentals with Western-themed spoken/sampled silliness overlaid. Good, full production. One song on each side = two songs total. I'd rate this record about a two out of five stars. (Bill)

Dillinger Four/The Strike: split 7" / Doing it for the Kids, 2020 Seabury Ave, Mpls MN 55406 / Overall, a good record and worth the money. Dillinger Four are catchy, upbeat pop stuff with "gruff" (not clean or high school sounding) vocals. The first song is off the Allied comp "Invasion of the Indie Snatchers." The second, a jazzed up cover of the Pogues "Sally MacLennane," rocks! The liner notes are hilarious as they try to decipher what exactly the words to this song are. (i'm a sucker for Pogues' songs, which just happen to be in vogue at the moment). D4 put in two good songs but I have to say there are other 7"s with better songs and I prefer them live - tight as all hell. The Strike have great lyrics and politics, okay music. Style wise, they're a good fit with Dillinger 4 though they're not as upbeat or poppy. They put in a cover of the Tom Robinson Band's "Ain't Gonna Take It" which has them doing these great Hi-Fives style backing vocals. Their politics are strongly leftist and the interviews i've read with them have been great. I'm not too impressed by these songs but i'm looking forward to hearing more of their stuff. (Angel).

Discount, "ataxia's alright tonight" CD / $8ppd., Liquid Meat, POB 460692, Escondido, CA 92046-0692 / Probably one of the best records I've heard in a long time. Very much like J CHURCH but still retaining their own quality. Kind of emo-poppy. It's all good but I think I like the vocals best. The singer isn't afraid of sounding a little cutesy but she doesn't wallow in it either. Lyrics about... stuff I guess. Get it. (jones)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Discount: All Too Often / 4 song 7" / Mighty Idy: POBox 7756 Clearwater FL 34618 / Vocals make me think of j church. The music isn't too exciting, rock oriented pop stuff, but the songs are pretty well written and i found myself tapping my foot along. If you like female vocals over non-aggressive pop stuff, you'll like this record. (angel)

Dishwasher comp: Music to Wash Dishes By / 4 song 7" / 702 / An all star pop punk line up that doesn't disappoint. Includes The Queers, The Hi-Fives, Ten-Four, Scared of Chaka, and small booklet of Dishwasher Pete's great story telling. A good introduction to Dishwasher zine and a great record. (angel)

Division Smegma : Good Gravy / 4 song 7" / Rt. 2 Box 497, Lake City, FL 32024 / Simplistic, first record, punk rock that could use a little more 'snot' attitude in the vocals to get me off the Lazy Boy recliner. (Andy)

Dodgeball "beans et. al." 7"/$3ppd., Goldenrod, 3770 Tansy St., San Diego, CA 92121/ Fast, poppy punk. Girl vocals, squawky guitars. Decent production. Jump up and down, and then sway from side to side. Cool. (jones)

Downer: 3 song 7" / Simple Fucking Concepts: 22651 N Pierce St, Milwaukee WI 53212 / Tuneless, melody-less, boring stuff. Lots of yelling. I can see some indy rocker kid really getting in to it, but i can't get into it at all. Not pop, not hardcore, i wouldn't know what you call it. (angel)

Ed Matus' Struggle / CD / Space Cadet Records / THis is indy rock. Mediocre quality, but good enough to fall asleep to. Thumbs half way up. (ed).

Fat Day - My Name Is I Hate You // 20-song LP // 100% Breakfast! Records, PO Box 381804, Cambridge, MA 02238 // I don't like much punk rock these days. Most everything bores me to tears. So when I hear a band that's doing something interesting, intense, and fun, I feel like giving them all big smooches on the butt. Fat Day can line up Tn drop em. Goddamn. I gave their newish 7", Bound For Glory, a moderately enthusiastic review in the last Fucktooth, but I subsequently became rabid fan of the record. So, here I need to retroactively place my highest recommendation on that 7". Buy it and feel lucky. And in case you missed last issue, and you're otherwise not familiar with this band, Fat Day is maximally spastic, lo-fi, sorta artsy, noisy, and screamy, but fun and vaguely goofballish. This LP rocks out just as well, and also provides some bonus silliness in between tracks. Buy. (Bill)

The Fierce Nipples : cripes! / Cassette / dancemasochist productions, 11 Overlook Terrace / Walden, NY 12586 / Typical post Nirvana, Jane's Addiction alternative music that has been boring punk zine reviewers for the last couple of years. You know what I mean - distorted guitars and songs with little or no bite and lackluster vocals. And if they skipped the superior production and full color cover, they probably could have put a nice down payment on a house and still had a more enjoyable recording. (Andy)

Four Hundred Years: 4 song 7" / Yuletide, 21A S Duke St, Millersville PA 17551 / I have to emphasize that seeing a band live really shapes how i hear their records, and I saw this band twice this summer. Not only are they nice people, they play a good set. I like this record and i lisetn to it a lot. Very tight, well written songs. heavy on the guitar, good mix of singing/screaming, nice, consistent emo hardcore sound. Yeah you can tell they're hardcore - they've got a lot of those stops and starts and slow emo parts mixed in. The lyrics aren't blatantly political but the booklet (which looks like they spent a lot of money on it) talks about AIDS, crime and other current issues. (angel)

Goat Boy : Struggle For Power / 4 song 7"/ Dead Beat / Melodic music with gruff vocals without sounding like a grindcore band. Lyrically and musically, it's a politically charged cross between Jawbreaker and Econochrist. I can see their patches on the kids pants already! Dig the chorus from the song called "Pride". "You can only push people so far, Before they push back, Push back hard". (Andy)

The Goons - Bad Excuse // 5-song 7" // Torque Records, PO Box 229, Arlington, VA 22210 // Hey, 4 well-scrubbed young boys from Maryland make some fast, bangy, together, old-style HC with strangely juxtaposedEric Davidson-like vocals, and it works. Dare I say it?.. this rocks. File under: pleasant suprise. (Bill)

Hal al Shedad / Inkwell: split 7" / 4462 freeman Rd, Marietta GA 30062 / The Hal Al Shedad have a kind of repetitive/ minimalist hardcore sound, heavy on the guitars and not as much emphasis on the vocals then i'm used to. Vocals are good, not screamy, but lyrics aren't too exciting. Inkwell is faster, more screamy, and i like them better musically. I really like that they have two vocalists. "Savior" is a great song, good momentum and more complex song structure (ie, more parts then just chorus/verse). (Angel)

Hepcat : Scientific / CD / BYO / Really cool old style ska here! Nice and slow with big old bass lines that are up front in the mix. This has nothing to do with the new style of ska that sounds to me like Slayer with a horn section. This could almost pass for a Reggae album. Things that made me happy - nowhere on the CD do they ever say "pick it up" and they don't have the word 'ska' in their name or song titles. Hell, they even thank God and I still like it. (Andy)

Inkwell: 2 song 7" / 4462 freeman Rd, Marietta GA 30062 / The packaging on this record is great - very creative. The first song, "Shine so Bright," has this little "emo" quiet part at the beginning with a really high guitar, and then it kicks in to a heavy but slow tempo hardcore part that i really like. After hearing that song more, i think the intro is a great lead in. Lyrics, unfortunately, don't say much. "a golden halo of fireflies. in a way it was much too close..." blah blah. I like having a singer in the distance and having two voices. Second song is similar, so if you're looking for good sounding, slower, screamy hardcore, pick this up. (angel).

Intro to Airlift, self-titled 7" / $3ppd., Red Dawg / Light quirky pop. Guitars rough and jangly. Lots of snare tap-tapping. Probably recorded in some guy's pantry. Kind of kooky, kind of gruff. (jones)

The Kindred "Bomb Up the Town" CD /G.I. Productions, POB 6948, San Jose, CA 95150 / Ladies and gentlemen, introducing the most predictable hardcore band I've ever heard, let's give it up for... THE KINDRED!!! Early '80s, D.O.A.-style stuff but faster. Probably recorded on a 4-track. If you're into this post-partem hardcore deal, you'll eat this up. If not, don't waste your bucks. (jones)

Lucy's Fur Coat, "aurora/stealth" 7" / Goldenrod / Mid-tempo punk which at times sounds like KISS in a bad mood. Lots of "chuck-chuck-chuck" rhythms like on some old Judas Priest record or something. This copy is on transparent light-lime vinyl with no label or any other means of ID except a little sticker on the clear plastic sleeve--clever guys, very clever guys. (jones)

Mulligan Stu: Trailer park Kings / 3 song 7" / Rhetoric / What's with the glorification of "white trash" culture these days? I don't get it. But i do like this record. Good pop stuff with obnoxious type vocals. not as clean or as energetic as Sicko, not as nasally as Screeching Weasel, but kinda layed back and more of what i wish the Connie Dungs were (see earlier review). Includes such ditties as "I wanna couple skate with you," a typical catchy pop ballad with high school lyrics. (angel)

Narcisstic Freds / Bluntside // 4-song split 7" // Positive Poop Records, PO Box 10325, Reno, NV 89510 // Adeptly-performed, semi-sincere, Dr. Strange-style pop-punk. (Bill)

None Left Standing: stingray candy 100! CD // Rhetoric // The most exciting thing about this CD is that the "Laura" 7" is included at the end - it rocks! The rest of the CD, however, is pretty mediocre stop-start slow emo-whiny hardcore. The whole CD just doesn't have the momentum of their earlier /live stuff. (angel)

The Padded Cell - I Don't Need No Arms // 4-song 7" // Stitches/Sex Pistols/Green Day traditional punk. Sometimes juvenile ("I Like Dykes"), sometimes melancholy ("I Don't Need No Arms"). Notable: the ringleader of this band has the same name as that cool old racist country singer, Johnny Rebel. (Bill)

Parasites: Top Secret / 7" / Rocco Records / Not many bands do the poppy sound well these days but these rockers can play well, put together catchy songs. Lyrics are shit, but that aspect is so typic of pop punk. (ed).

The Piss Shivers : Help! My Dog's a Skinhead / CD / 46 Oberholtzer Rd., Bechtelsville, PA 19505 / Nineties style hardcore punk with some real goof ball lyrics and song titles. "GG Allin Stole My Vomit" "I Don't Like to Waste Fire" Kinda cool to listen and at times kinda generic, but the last song's chorus pretty much says it all - we rock, you suck, fuck you! (Andy)

The Process : 4 song 7" / Monitor/ Four songs of Poison Idea style punk rock and roll by some guys who seem to be extremely adamant about owning guns. Overall pretty enjoyable, I could see the local hairless Oi boys getting into this band, but without a lyric sheet, it's hard to tell if this a just a soundtrack for a beer drinking militia compound. (Andy)

Promise Ring: Falsetto Keeps Time / 3 song 7" / Jade Tree / Two reasons why this record is lame, even before it gets to the turntable: no lyric sheet, and jade tree's gross little promo booklet tucked in the sleeve. There's too much BS to quote, but here's a taste: "this three song 7" captures a subtle genius executed in a passive melody. But don't be fooled, each song reaches a crescendo which pushes the explosive meter into the red." Jade Tree or Sony? A write up like that could appear in Thrasher or SPIN. Puke. Slow, quiet, emo (but not hardcore) songs. Pensive, kinda wandering guitar. Lyrics are typical in that they don' t say much, kind of generic human experience kind of stuff. "I wish you were here." Even though i like the idea of the line, "Couldn't you take the second bus home?" The song still doesn't do much for me. I've heard so much about this band, i didn't expect to be so disappointed by this record. (angel).

Rail/ The Autobots / split 7" / Red Dawg / Icki has started some weird series of records called "Figuritas 45 singles series", and includes mexican postcards on the cover. I guess the record collector in him is getting the best of icki becuase these are limited edition 7"s which will be compiled later in an LP/CD format. The series looks great, and the sleeves do as well. Now, as for the music, it's not as cool as the record itself is. Kinda medicore pop sing a long stuff. Rail is good, but i like a lot of their other records much better. Autobats are fuzzy with a hella annoying loud noise every time the guitarist moves his hand down the strings. If you've heard these bands before you'll probably like this record but i wouldn't recommend it as a starter for either one. (angel).

Scared of Chaka / The Gain: split 7" / 702 / Great choice of bands for split, they compliment each other well. Scared of Chaka: consistent, upbeat pop, with fast non-wimpy guitar. Very tight, very high energy, and always get me moving. These guys are really prolific - they just put out their second full length on 702. My only complaint is that i wish the vocals were easier to understand so i could sing a long. See them live if you can. The Gain: like the vocals a lot, equally as upbeat and exciting as SOC, but not as clean (which isn't a negative comment), with more solos and not as fast-break neck speed like SOC. This record makes me remember that punk is about haivng fun. (angel)

Kings and Queens is a new GITS release that was taped live in a recording studio back in 1987. It features 16 unreleased songs with great blues inspired vocals from Mia Zapata and the Gits brand of intense melodic punk.
CD/Colored vinyl LP

The first digital release from S.F.'s Me First. They are an all women garage-punk /rock band.
5 song CDEP

3 song 7" single
Songs not on their CDEP

3 song 7" single
Lines/Girlfriend/ Creep

4 song 7" single
Oswald 5-0 meets
Arron Cometbus

Broken Rekids, PO Box 460402, S.F., Ca. 94146
PPD. in US 7" $3.50 or 3 for $10. CD5 $5. LP $8. CD $10.
A stamp gets you a a complete list of recordings

Screw 32/Youth Brigade split 7" / BYO / Screw 32 throws the one-two ska/pop punk combination at you complete with double time hardcore ending and lots of yelling and clapping at the finish. Youth Brigade languishes in late '80s hardcore-light with Dave Vanian style vocals and lots of "whoa-whoas" in the background. A little too well produced but otherwise pretty cool. (jones)

702 Records, POB 204, Reno NV 89504
Broken Rekids, POBox 460402, SF, CA 94146
BYO Records, P.O. Box 67A64, Los Angeles, CA 90067
Centsless Productions, 5954 Monticello Ave., Cincinnati, OH 45224
Dead Beat Records, P.O. Box 283, Los Angeles, CA 90078
Empty Records, POB 12034, Seattle, WA 98102
G.I. Productions, POB 6948, San Jose, CA 95150
Goldenrod Records, 3770 Tansy St, San Diego, CA 92121
Harmless Records, 1437 W. Hood, Chicago, IL 60660
Jade Tree, 23100 Kennwynn Rd, Wilmington DE 19810
Monitor Records, P.O. Box 4906, Berkeley, CA 94704-0906
Red Dawg Records, pob 2192 Bloomington IN 47402
Rhetoric Records, P O Box 82 Madison WI 53701

Shotwell Coho: 5 song 7" / Broken Rekids / Mid tempo pop stuff that reminds me a lot of Fifteen (though they they don't altogether sound like them). Music is good but the vocals love me - the epitome of "punks can't sing," it's not catchy or easy to follow along with. But they do get bonus points for covering "Redemption Song" by Bob Marley. Sloppy (er-carefree?) attitude reminds me of Neer Do Wells (though they don't sound much alike). Recorded in 1994. (Angel).

Swank: THe Tango / 4 song 7" / Pivot Man Records, 2054 Windsor Ln, Daleville VA 24083 / Even though i don't like all of the songs, i love this record. I just love the idea behind this band. You could call swank a ska punk band but that wouldn't begin to cover it. It's as if they're tryign to mix as many kinds of punk as they can and that's awesome. Imagien songs with ska horns and screamy hardcore vocals - fuck yeah! Some political lyrics, and to top it off - a cover of the 80's hit "Centerfold." Right on. (angel)

22 Jacks // 3-song 7" // BYO // "Whoah-oh" superslick Cali. pop/punkish-rock. Two "real" cuts and one instrumental demo. I'll quit while I'm behind here.. (Bill)

Vile Horrendous: "A Finely Tuned Brainwashing Machine" // 5 song 7" // POB 168 Bethlehem PA 18016 // Old style in your face punk rock. Nothing fancy, but lots of energy and attitude. Lyrics run the gamut of stereotypical punk songs: wage slavery, cops, anarchy, you know it all. They all have mohawks and sound like they put out their record ten years too late - right on. (angel)

Walker/The Bollweevils: 2 song split 7" / Harmless / "Pinball" by Walker is a fine piece of pop punk in the Green Day/Zoinks kinda vein, while "7 1/2 Clicks" by The Bollweevils offers a more hardcore approach to the genre. All in all pretty catchy stuff from both bands. I don't know if these are also released elsewhere. (Andy)

Whatever... : Socially Retarded / 5 song 7" / Dead Beat / New record with new line up since their last LP. Politically bent lyrics, catchy refrains, heavy guitar. Straight up rock oriented punk, though there's some variety in sound between the songs (some of it's boring, some of it's great). It's pretty good, but I miss the old sound -- maybe i'm just being nostalgic. (angel)

The X-rays : Speed Kills / CD / Empty / Pretty standard punk rawk here. Loud guitars and distorted vocals (I guess the singer is just too much of a pussy to go clean, some people just hate their own voice). Nothing real earth shattering here, just the same old, where all the best songs sound like sound like revved up MC5 tunes without the solos. (Andy)

Zoinks! / The Gain: split 7" / Rhetoric / On the Zoinks! side, Zac's voice is very recognizable and reasssuring. If you like that poppy, good song writing, Green Day sound, you'll love zoinks - i do, except for the lyrics. DIrty Underwear? come on. The Gain are less like green day but just as tight and with good sing-a-long choruses. The few songs on this seven make me think of ROcket from The crypt's wall of sound (where the whole band acts as an instrument with one unified sound) and chrous style. 2nd song is slower and way less esciting. (angel)

more reviews

there is a review supplement that goes with this zine. it is an extra sheet of paper with even more reviews on it. if you did not get a copy, send me a SASE or a stamp.

WOMEN'S HEALTH ISSUES ♀

Unnecessary medical procedures advocated by the Patriarchal Medical Profession

by Anna, pobox 15, laurel, maryland 20725-0015

This past summer I took a course on Women's Health at my university. The class was incredibly useful and enlightening, although the information presented was sometimes incredibly scary. Some of the most frightening information concerned several common medical procedures performed on hundreds of women every year.

For example, I learned that two procedures frequently performed on pregnant women, episiotomies and epidurals, are essentially unnecessary, even counterproductive, to the birthing process. An episiotomy is when the skin between the vagina and anus is cut open to facilitate the birth of the baby. Although physicians claim that they perform this procedure to ensure the safety of mother and child and to make healing easier (the theory being that a clean cut heals faster and with less scarring than a natural, ragged tear), they usually use episiotomies to make things easier on themselves. For doctors, time is money; they care more about making births quick and efficient than letting nature run its course. In truth, if given time, a woman's body usually dilates enough to let the baby pass through with little or no tearing. Unfortunately, physicians don't like to wait.

Episiotomies are painful, and essentially unnecessary in most normal births. Women should also be wary of episiotomies because some unscrupulous husbands/partners sometimes ask physicians to provide a "gentleman's stitch" - in other word, an extra stitch to make the woman "tighter" in order to increase male sexual pleasure. This medical procedure is clearly designed to put male partners (and physicians) in control of women's bodies.

Another common and unproductive medical procedure preformed on laboring women is the epidural- this is when doctors inject an anesthetic into a woman's spine to lessen pain during the birthing process. While some women welcome the relief, others find that the anesthetic is too strong. They are no long able to push; the result is often an unwanted Caesarean section.

For some women, the pain and scarring from the C-section, and the inability to fully enjoy and participate in the birth, is devastating. A woman in my class broke down and sobbed as she described her unplanned, unwanted C-section. 25 percent of American births are by C-section - that's the highest rate in the world. Doctors often perform them at the slightest sign of trouble, out of the fear of malpractice.

A third common medical procedure that often proves unnecessary is the hysterectomy, the removal of the uterus. At the slightest sign of cancer, many physicians advocate a radical hysterectomy. In many cases, a biopsy of the affected area of the uterus is usually sufficient. Doctors even advocate hysterectomies for nonfatal problems like fibroids (these are benign growths; they are not precancerous, and for many women, the only symptom associated with fibriods is some pain). Physicians usually don't tell women about alternative procedures (i.e. partial hysterectomies, fibroid removal). And physicians usually don't mention certain serious side effects of hysterectomies, including permanent incontinence and the shifting of vital organs. The hysterectomy has come to be viewed as a quick fix for many conditions; in truth, up to 90 percent of hysterectomies are unnecessary (For more information on this, you can consult a book called *No More Hysterectomies* by a doctor named Huffnagle).

These examples illustrate several ways that the male-dominated medical (and medical insurance) field controls and misinforms women. Many surgical and medical procedures are performed to make life easier for doctors and insurance companies; the wishes of women are often ignored or denied. This is a subtle form of medical abuse that needs to be stopped.

Women can change this situation in several ways. First, women should educate themselves about any medical conditions they have. They should be willing to question their physicians and a few words from

BRENT NO SEVEN: PUNK ROCK CHRISTIAN HIPSTER

In the last issue of Fucktooth, Jen asked for more articles about history that may be otherwise ignored. The history we learn in school is often misguided, if not completely incorrect. (For more information on this, read the book Lies My Teacher Told Me). A certain mythology has been built up around historical events. That aura makes the truth very hard to get to, since the myth has become part of our subconscious. So many people involved in either radical activism and/or punk rock chronicle and write their own version of histories. Yet it is important to remember that everyone wishes to portray history a certain way. It is impossible to achieve an unbiased view.

I am a punk rock fan. I am also a Roman Catholic. When I talk to most people about my church, they start deriding its stances on abortion, an all-male clergy, and birth control. The obligatory child-molesting priest joke is made, and some people may even go so far as to ridicule my belief in transubstantiation (which means that I think the bread and wine I receive at communion is actually the body and blood of Christ). They have their own perspective on the Church. Many people have had personal bad experiences with the church, but most likely, they just find Catholicism an easy target because of its "extreme" views. What they fail to learn is the history of progressive movements within the faith. And while I do admit that I am writing this history from a bias, my bias is one that is not often heard within the punk rock community.

I don't believe everything the Catholic Church says. In fact, many times I do feel alienated from the Church. But what has kept me in the church is its strong commitment to following the teachings of Jesus. The Golden rule is to "love thy neighbor as thyself," and that rule has been interpreted to a high degree.

If I were to ask a random person how the Pope feels about the death penalty (he's against it), embezzlement (declared it a sin), and squatting (would support it because every human being is entitled to decent housing), he or she would probably not know. The publicity the church receives is mostly due to its anti-abortion stance, but since the progressive movement began, the Church has been actively working on behalf of the poor and needy. Perhaps it is because these faithful are working so hard that their stories are not publicized. They hardly have time to manipulate the media, or create a big story. Instead, they continue about their business day after day, as they have for years.

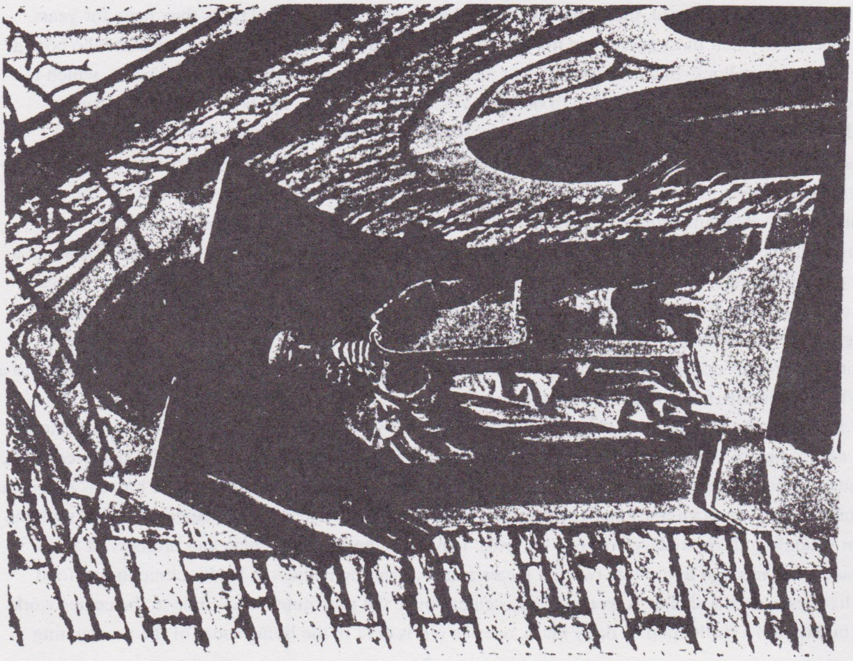
The history that most people are not taught includes that of Dorothy Day, a journalist who bore a child out of wedlock. She is the founder of the movement known as the Catholic Worker, which is a progressive organization dedicated to becoming one with the poor. She began a daily newspaper called the Catholic Worker, which still only costs a penny a day. It contains stories about social justice issues. The paper is produced by volunteers who live in a Catholic Worker house. Anyone can live there as long as they are willing to contribute some efforts to the paper, the house, or the many anti-poverty programs run by the organization. For example, the Catholic Worker house in Philadelphia is inhabited by a couple of nurses, as well as some recovering drug addicts. They run a free health clinic for the poor, and organize volunteers to play and tutor children who may not get such attention at home. The entire organization is run completely on donations. One nurse works a regular job in addition to her volunteer work in order to contribute to the income of the house. Catholic Worker houses exist in many cities and towns across the country. All of them feel called to a different mission, but each one helps the poor.

And Catholic Worker isn't the only group doing such work. In the section of Philadelphia known as the Badlands, where more houses are abandoned than occupied, and crack vials lie shattered in the gutter, a soup kitchen known as St. Francis Inn caters to the needs of the area. It isn't an easy place to work, what with racial tensions between the Polish and black/Hispanic neighborhoods high (with the Inn straddling the boundary between the two). However, the priests, sisters, and brothers of St. Francis Inn manage to provide two hot meals a day, a mailing address, a health clinic, home food deliveries, a men's shelter, a women's day center (since the prostitutes who come to the center work at night), and a thrift shop. A daily mass, open to all, is held in the living room of the unassuming row house where the priests live. All food and clothing is provided by donations, because these Franciscans truly believe the Lord will provide.

This spirit of activism extends beyond the United States. While many people have heard about the deaths of Catholic clergy in Central America, the news never reports why they are murdered. Liberation theology, which these priests preach and the dictators fear, is too complex to fit into a 30-second news story. However, when clergy organize people in the name of God, when they speak up against violent and unjust governments, they will often be silenced with a bullet. After all, priests and nuns will not fight back. The most famous practitioner of liberation theology is Archbishop Cesar Romero, who was shot and murdered while saying mass for parishioners.

No, the Catholic Church is not perfect. No, its past sins should not be overlooked. Who could justify the Crusades, or the Inquisition? But along with criticizing the Church, praise should also be given for the role it has played in the antiwar movement, the civil rights movement, and the disarmament movements. When I was seven I encountered social justice for the first time after I met a priest who had broken into a military base and vandalized some files to protest the military-industrial complex. Just looking at the history of the progressive movement will yield names like Dorothy Day, Daniel Berrigan, and others who have used their faith for good. No matter how much one may disagree with the Church and its teachings, one must acknowledge this side of its history as well. For once we chose to ignore the aspects of history with which we disagree, we create our own ineffectual, untruthful myths. Isn't that the whole reason why we rewrite history to begin with? If you hate Catholicism, that's fine. I don't want to convert anyone. All I ask is that you examine all side of it before you decide that this religion, or any religion, or any issue is bad. Jumping on the knee-jerk liberalism bandwagon may win one points in the punk scene, but what happens when one is called upon to defend one's views?

If anyone is interested in discussing religion, criticizing this point of view, or talking about faith and spirituality, I can be emailed at agavag01@ucis.vill.edu.
yours sincerely,   brent no seven



MORE CHRISTIAN PONDERINGS

by joel mclemore.

Like most people, I have secrets. None of them are too serious. But there's one that I've often kept from my indie/punk brethren [and sistren]. No, I haven't killed anyone. And no, I don't spend my evenings as a female impersonator. Neither of those would probably cause me too much trouble so long as I killed for the right reason, or so long as I made sure my makeup was properly applied. This is a deeper, darker secret, one that could possibly give me a lack of credibility in some people's eyes.

I'm a christian.

And now I have to make the usual disclaimer. No, I'm not a Ralph Reed zombie. I'm somewhat to the left politically, with a dash of libertarianism/anarchism thrown in for flavor. I'm pro-sex and pro-choice. I'm not a homophobe. Other people's sexuality is none of my damned business. I believe in equality among genders and races. I believe in unlimited free speech. I don't believe in creationism and am against organized school prayer. But I'm a christian, and I feel my faith is a logical progression from my political beliefs and my "punkness".

I am disgusted by the religious right, not only for the reasons that many other people are, but also because I feel they misrepresent christianity by portraying it as religious fascism, as Republican selfishness. In reality, christianity is all about selfLESSness. If Jesus were around today, He'd probably be helping out with Food Not Bombs. He had a very low opinion of the religious establishment of those days, calling it a "generation of vipers." Christianity is about reaching out to people who need help, whether it be spiritual help or material help. Not to sound like a hippie, but it really is about love for others. It's not about do's and don'ts.

I'm not out to convert anyone. Who am I to say what's right for others. Christianity does work for me, right now. It helps keep me from being totally selfish, which is where my mind tends to run when I'm left to my own devices.

Punks think that the world system is rotten; the same idea is a tenet of the christian faith. The Bible says that the love of money is the root of all evil. So does the average anti-corporate rant in a punk zine. Punks are deliberate outsiders. Christians are encouraged to be "a peculiar people" who are "not conformed to this world." I'm not crazy enough to think that punk and christianity are totally compatible, but neither do i think that they always have to be polar opposites. People who believe in god or in anything spiritual take a lot of criticism for being fanatics, but I think that everyone has something they consider sacred, whether it be their political beliefs, their musical tastes, or a relationship. In fact, a lot of the atheists I've met have been at least as fanatical as the bible thumpers.

I don't have any close friends who are christians, mainly because in the US too many christians have bought into the lie that they have to be into conformity. My lifestyle drives most of them away, or maybe it's that their lifestyle drives me away. Though I was pushed into christianity by my parents, my version of it is quite a bit different from theirs. And it's not the only thing I've ever known. After a period of searching, I came to it on my own.

I understand completely when others attack christianity and am not offended. Most of the time the targets of the attack are deserving of blame. But most of the time they are also, in my opinion, not good examples of genuine christianity.

I am always questioning everything, and enjoy hearing from those from differing viewpoints. I'd love to hear from anyone who wants to discuss this, as well as from any other Christian punks who might be hiding out there. I know I'M not alone...maybe we can help take christianity back from the Ralph Reeds and Pat Robertsons.

A. B. C. D. E. F. — Letters..

1. ONE

Jen,

There's couple things that I wanted to address in regards to issue 20. Hopefully this won't be too long. I guess I'll get the two big ones out of the way first. education and monogamy.

The common point I wish to make for these is simply that in life there's no blanket answers, everything is individual and unique (it's what makes it interesting). What works for one person won't for another. You can't say "formal education and monogamy are bad" and the opposites are good. When you do so you're being just as close-minded and narrow as the mainstream society which uphold its values as holy. And THAT is what's wrong with this whole picture. note that formal education and monogamy are bad in themselves. The NOTION that these are the ONLY avenues open to us as people is what's fucked up. Some people can get a lot out of formal education. Others can't. Some folks work better in monogamous relationships and are not emotionally inclined to handle nonmonogamy and everything it entails. It's their right to make their own choices that are best for them. I know that you and August(ine) P. were not trying to tell people what to do, just explaining the possibilities, but I thought the point should be made before all the kids reading Fucktooth start dropping out of school and cheating on their boy/girlfriends.

So why go to school? Well, quite simply, because for most of us the alternative is worse. You mention that you know people who have been able to, without school, to remain in control of their lives and have jobs which they enjoy. Based on my experiences, I'm willing to be that these people are the exception, not the rule, and this is also what makes them more visible. Of course, this doesn't mean that you shouldn't try if that's what suits you. I'm sure there's a good number of people who through dedication, hard work and LUCK managed to get into the position in their life you describe. Luck, though, I think is a key word here. The vast majority of folks either:

a) end up working shitty jobs and consequently don't have the time and the energy left over to self-educate themselves, or

b) have external means of support: inheritance, parents, etc. They only give off an impression of independence. (Which doesn't mean that there's anything wrong with it. I'd do it if I had the opportunity. But I don't, like most people).

A friend of mine, after high school, tried doing what you describe. He had to work a full time job and struggled to make ends meet. Worn out, he

2. TWO

Hey Jen,

This is Joanie from Hijinx zine (the one you did a not-so-flattering review of in issue 20 Fucktooth). Just writing to say thanks for personally reviewing it. (I mean it).

Anyway, this will be short. About FT 20, I must say I'm rather shocked w/the new look/format. What the hell happened? Why the Quark XPress? Issue 20 looks more like a poetry-arts-literature zine. I half expected to see some short stories / fiction in there. One of the reasons why I bought your zine in the first place was because your zine had that Fuck You I don't care what you think of my zine look which by the way went along really well w/the rubber band binding. There was something about that rubber band that cried out DIY forever, man. I guess FT is looking more user-friendly now. My own zine was friendly to the point of repulsive/hideous. That would probably explain why I sold out of my issue one.

I suppose now more people will be able to read your zine - now that it's friendly. There's nothing wrong with that. Sort of like Rancid hitting the big time MTV circuit and exposing the next generation to "punk." Um, whatever that may be nowadays. Punk ideas need to be spread, and if's friendly/non-confrontation ways that can best do the spreading then so be it.

xo, Joanie Chen / Walnut California

Just a note: the rubber band binding looks cool but after six or eight months, the rubber bands get dried out and break, and then you have no binding at all.

J.K.L.M.

didn't have any energy left to self-educate himself the way he planned before reality stepped in. So he quit his job and applied for welfare, in order to have more time. Unfortunately, they just had made it harder to get on welfare and he didn't qualify. He did qualify , however, for financial aid at college - grants! Schools/government will give ya money! He's been in school ever since, occasionally supplementing his finances with a part time job, but mostly learning things and enjoying himself.

Okay, a couple end notes before I move on (yes, sorry, there's more):

- You get as much out of college as you put into it. Going to school opens up great resources to you: libraries, internet, equipment, knowledgeable people and even hands-on experience. Otherwise you only have a limited access to these (this situation of course should be changed). If you wanna learn, you have plenty of opportunity to do so. There might exist a assembly line "churning out of future workers for the corporations" mentality in the universities but the same is true for most jobs. If you know what they're trying to do to you, you can remain in control of your life, regardless of whether you're in school or working a job..
- An education IS a privilege that a lot of p eople don't have. What should you do then? Discard that privilege in order to e on the same level as the most unfortunate members of society (who, by the way, will consider you an idiot for doing this most of the time) or use that privilege to get an education and to try to level out he playing field? I dunno, but I do think hat neither one is wrong or right. It depends on the individual, their particular situation and preference.
- You complain about having to take bullshit reporting classes. If you dropped out of school and wrote independently (provided you'd be able to support yourself through writing) I'm sure you'd have to contend with equal amounts of bullshit from editors or what not. Bull shit is an integral part of life. you can't avoid having to deal with it, but if you're careful and exercise your freedom of choice wisely, and to the greatest possible extent, you can avoid stepping in to it.

Here, I have to say that in principal at least I agree with the article in FT20 and your column in PP. Still, a wide gap always exists between principal and practice. So I'm halfway playing devil's advocate.

The problem with nonmonogamy is that most people don't believe in it. Maybe it's social conditioning, maybe genes, maybe just plain old jealousy- I dunno. Consequently in practice non-monogamy can cause problems and you might seriously hurt someone. You gotta be careful. As a person you carry a lot of responsibilities on your shoulders when it comes to relationships (by the way I'm using the "you" pronoun here generally, cuz it's easier, not cuz I mean you, Jen, specifically. I don't know you that well.) You can seriously fuck up somebody, simply because your views on love and sex are not the same. What do you do when you really care about someone, love them, and want to get to know them as much as possible, but they, unlike you, do not believe in non-monogamy. You have several choices, none of which are exactly good.

I guess all that this is is a word of caution. Everyone should be respectful of other people's wishes, emotions, and views on life. At the same time, you cannot lose sight of who you are, what you feel and what you believe in. It's a difficult balance to attain, perhaps even impossible. Life and especially the relationships in it are a fucked up thing and you ought to keep an open mind. What works sometimes, with some people, doesn't in other situations.

As I said earlier, I agreed with the article in theory and I liked it helluva lot regardless. Were it not for the relativity of reality I'd jump up and yell "Right on!". One more thing though: August(ine) blames the idea of monogamy on the "patriarchy". This is wrong. If patriarchy really would have it's way, all guys would be polygamous with lots of wives.

Okay, on to the little shit. Jeez, you're wordy, but I think I'm worse:

- The Constitution doesn't EXPLICITLY say "except blacks," but it does so IMPLICITLY, by referring to slavery. That's why after the Civil War, the 13th, 14th, and 15th amendments were

P.Q.R.

Even if someone is a quintessential "suburban white kid", so fucking what?

passed. They establish blacks as full citizens and in essence take out the implicit "except blacks" part. At least that's how it's supposed to work.

- Origin of the phrase "Honky", from Crazy Eric's drunken spiel in the back of @Jon's truck on the way to a Fat Day show: Originally the term "honky" didn't refer to just white people, it was a derogatory term for your boss. In the days before the telephone when your boss wanted you to work extra hours or you didn't show up to work, he would drive to your house in his shiny nice car. Because most of the time he would be too afraid to get out of his nice car in a working class neighborhood (often black), and would not wish to fatigue himself up to your door and have the decency to ring your doorbell he would stay in his car and honk his horn continuously sometimes for a very long period of time. He'd wake up not only you but all your family and neighbors. It was obviously a very disrespectful thing. Thus, the term "honky." Because most bosses were (are) white the term eventually came to apply to all white folks.

- last thing, I promise. This is concerning the hate-letter in your supplement (I must say though, I've seen much worse). It's not my place to answer the letter, I just wanted to say a couple things about the the usage of the term "suburban white kid". This is the last of the great punk insults. "Poseur" and "sell-out" have lost most of their meaning because of over usage but somehow "suburban white kid" still remains. There's two Problems with this phrase and with how it's usually used.
1. What the fuck is a "suburban white kid"? I mean, I get the white part, but the rest? This term is broad enough to include 99% of punks. Consequently, the context that it is usually used in is that of one group of suburban white kids saying it to another group of suburban white kids. If you grow up poor, but in a small crime-free town are you "suburban"? How about if you come from a lower middle class family that places strong emphasis on education so you go to college, is that "suburban"? What if you grow up rich, in a suburb, but your dad molests you so you run away when you're 17 and live on the streets, how "suburban" is that? This term is useless because of its ambiguity as an insult. At least when you all somebody an "asshole" that denotes specific conditions - they treat others like shit. "Suburban white kid" just refers to a very relative and subjective supposed background of a person. it doesn't really say anything about that person. If you're gonna resort to ad-hominem attacks, a logical fallacies but often fun nevertheless, at least pick some good ones.
2. Even if someone is a quintessential "suburban white kid", so fucking what? It's very possible to rise about your surroundings. Educate yourself. Abandon your shelter. Think intelligently. SO even a "suburban white kid", whatever the fuck that is, can have good ideas. The insult doesn't say anything about the person itself cuz it's so broad, but furthermore it doesn't say shit about their ideas! And that's the essence of the ad-hominem fallacy, the argument against a person, not their idea.

Anyway, I'll quit for now. Radek / 1579 Indianola, Columbus Ohio 4301

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3. THREE

Jen-
I have the same addiction you do to doing things and being productive. If a day goes by and I haven't accomplished one thing, I feel like I've wanted it. I've given up going out and I only really have one friend right now. I see her maybe two times a week. I just feel like I'm on some secret mission to do everything I possibly can while I'm living. It finally hit me that you only live once; do what you want and do it when you want. I'm impressed with all that you do. I feel good

S.T.U.V.

that there are passionate people out there. What I don't understand is why you explain yourself all the time. people are going to believe whatever they want to believe: the truth or the not-truth. They don't give a shit.

I used to look forward to zines, especially your zine, but now I'm frazzled by them. I can't find any that are worth it. Even yours. Honestly, I just got #20 and I just wasn't interested. I know that this might hurt because in your introduction you were saying that you were being intimate in this issue, but I was reading it and you just sounded so insecure. Why? We're all ignorant about something or other. I ripped out some pages and underlined all the times you put yourself down or claimed that you were insecure. You also repeat yourself a lot. People understand it the first time, or at least I do but I'm not people, I'm one person. So who knows. Don't be so down on yourself. If you claim that you're insecure people will believe it. I believe it. Your other zines were so strong and interesting and now they're all just kind of blah.

Honestly, I just got #20 and I just wasn't interested. . . I was reading it and you just sounded so insecure.

I was reading somewhere that as soon as you explain something you kill it. Have you ever tried to explain a feeling you get after eating hot Chinese food and then putting on your coat and mittens and the m inute you walk out the door the feeling hits you? You can describe it but you can't explain it. I love doing thins and doing them good. "Mediocrity is not safe."

I know what you mean about school, too. Getting out of high school was the best thing I ever did. I'm in charge of my own destiny now. John Cage is this avante-garde musician guy and his theory on school is that it's pretty much useless. He was in history class one day and his teacher gave them an assignment to read 100 pages in their books, so Mr Cage goes to the library and he observes everyone reading the same 100 pages. And he realize that it's all a crock. "Why don't they all read different books and pool their information?" He wonders.

You were also saying that basically you feel guilty that you don't want to read or do everything that other people do. There is this mythologist guy who's whole existence is based on the thought "Follow your bliss." Do it Jen. Fuck everyone else, fuck lazy people, fuck insecurity, and fuck mediocrity. We only get one life, grab control and run with it for all it's worth.
Laura Zinger / Illinois

4. FOUR.

Dear Jen:
Thanks for sending me Fucktooth 20. [chit chat cut out]. About the political stuff. It's good to see some solid ideas and historical background (most people have never even heard of Haymarket). One thin I hate more than anything about our culture is the collective amnesia people have for anything that's not effecting them in the immediate present moment. Even s upposedly well-educated people look at you funny i f you mention something that happened 5 years ago, much less 150! It's very frustrating. People need to know their history so they know enough not to be led around like jackasses by the Limbaughs and Louis Farrakhan's of the world.

I kind of disagree, though, about repeating stuff. Yes, people need to be exposed to information and have it drummed into their heads, and political jargon gets awfully boring, but there's too many zines that run the same half-assed poorly thought-out articles, which is almost work that not having political coverage at all. Take veganism, for example. It's been trivialized. I really wonder about people who read a few paragraphs in a flyers and then commit themselves to a whole new mind set. Are the militant animal rights activists any different from pro-lifers? They both rely on an emotional touchy-feelie sort of politics that fixates on one tiny issue instead of looking at the bigger picture. (For example: How many animals died to dig the oil wells to pump the petrol for vegan footwear? Were indigenous people displaced in the process? Is this really less important

W.X.Y.Z.

than saving the lives of a few cute n' cuddly critters?) Anarchist zines in particular seem to fall prey to either the overly intellectual or just plain stupid syndromes. I can't tell you how many articles I've read that read like "Fuck the fucking pigs. They're tools of the Man." etc. Couple with pictures lifted out of other zines.

Thanks,
Eric / J Cruelty Catalog

5. Five

Dear Jen,
[Personal stuff]. A few comments on the zine: The "are you a radical by night, wage slave by day?" cartoon somewhat upsets me. I agree with the sentiment, to a degree - but it also seems to discredit labor movements, etc, in that not everyone has the option to squat or support themselves in a DIY means. Must you be radical or wage slave, one or the other? Maybe it just upsets me because it strikes so close to home. Can i subscribe to my ideals, and still be so much part of the system? Why am I not working harder towards self-sufficiency?

Take care,
John / Pants that Don't Fit

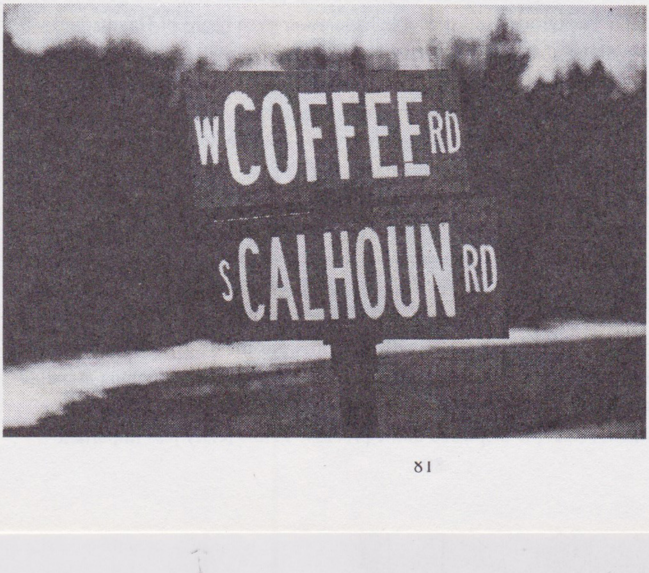
PS: "White Trash", I'm told, is an offensive term. It was original meant to connotate "as bad as niggers." My housemate said the same about "peanut gallery." It was the section marked "colored" at movie theatres, plays, etc, and the other patron would thrown peanuts at them.

6. Six

Jen:
I appreciate your writing for not skipping any steps. Like with the whole "to accept or not to accept" major label ads debate. No matter what side of the argument you fall on, a lot of people would cut directly to the conclusion and stick to it without any articulation. But your articled showed you s topping and thinking about it and opening up on those points.

I guess all I'm saying is I wish more people would fess up to the fact that there is no sorta unwritten bible out there, no scripted code of conduct. The punk (or what-the fuck-ever) lifestyle is a *process*... and the debate over what punk is or means is just that: a debate. Keeping this in mind while keeping it going makes for some stimulating, fun, valuable reads and writes.

Good luck,
Dan Phillips / The Boy Wonder Jinx ●



If I make
and send
out 1,000
zines, and I
don't get
1,000 letters
back, what
does that
mean?
What am I
doing
wrong?

on my coffee table • what I've been reading lately. I think it's important for us to share what books we've been reading so that we can get the word out to each other about what books are inspiring or informative and what books just aren't worth our time.

Lois Hecht Oppenheim: Politics in Chile: Democracy, Authoritarianism, and the Search for Development. (1993). Ever since i read Cuba for Beginners I've been super interested in foreign political experiences. I got this book from a friend and i really enjoyed it. Well, i got a lot out of it. A historical view of the Allende (a socialist) and Pinochet (a military dictator) years, including what lead up to them, caused them, and what their pros and cons were/are. Though it is, i think, "pro socialist," it does not leave Allende and his government above critique. Well written and Easy to follow even for someone who has little or no knowledge of Chile or South America. Stop watching TV and start reading about real life - what happened in Chile is way more intense then anything *! you'd ever see on the big screen.

Penny Hess: Culture of Violence: the Foundation of White America on Genocide and Slavery. I think that's the complete title, but i don't have the book with me any more. I have mixed feelings about this book. I agree with some of the ideas and i think that the information presented here is important. However, it's not very well written: the ideas aren't supported (she will state a claim and not back it up with evidence), and it is very biased (it's not going to convince anyone who isn't already leaning in that direction). It talks about exactly what the title says: slavery as the foundation for capitalism and other societal ills, as well as the targeting of blacks by the government (including COINTELPRO, etc). There is a chapter on background which i was looking forward to, but it's inconsistent and it assumes that the reader already has a lot of knowledge regarding prominent political figures and historical events, which left me feeling lost at parts. Basically, it's propaganda for the African People's Solidarity Committee, a group of white people who sympathize with the Black Power Movement - the chapter on what white people should do to correct this historical oppression essentially says that they should joining the APSC - disappointing.

Neil Postman How to Watch the TV News. If you've read media criticism stuff (like Edward S Hermann or Chomsky) then this will be nothing new. It is, however, a good introduction to the media - what outside factors influence what we see and how we perceive what is shown to us. Last issue i recommended his book Amusing Ourselves To Death.

Rius Cuba for Beginners and Marx for Beginners. I really love the "for beginners" series. Rius is an illustrator with a great sense of humor, and much of these books are comics and pictures. These books serve as a good introduction and give pointers to further reading, like getting an overview. Definitely recommended. Easy to understand *! (but of course, overly simplistic in a lot of ways.)

John Staubin (or something like that). Toxic Sludge is Good For You I used to think that activists were overly paranoid, but after reading this book i think they're entirely justified. Detailed/Documented stories on media manipulation of the public (hence the title: public relations firms have the power to convince you that something like toxic sludge is good for you), and government and corporate infiltration of activist groups. It's one of those books that you don't want to believe is true.

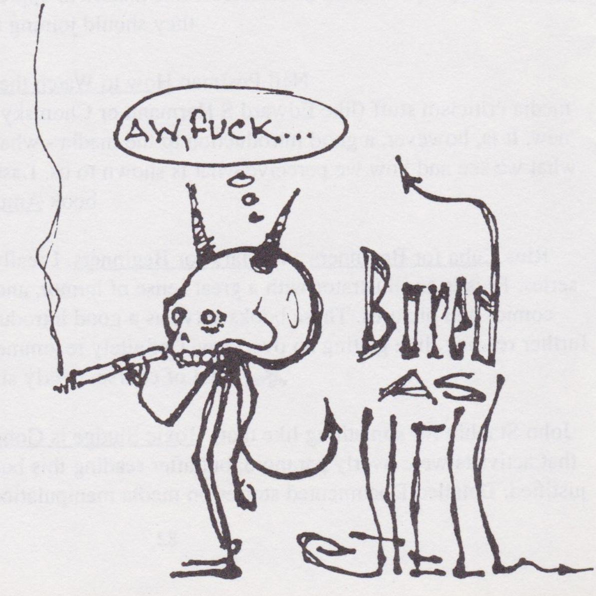
Howard Zinn Declarations of Independence It's always awesome to find an author who is exciting and consistent. I now consider myself a sincere fan of Howard Zinn's writing. This book is a collection of essays on various things, the ones i got the most out of were the ones on human nature and violence, education, civil disobedience, and the American class/economic system. Highly recommended. (However, if you've read his People's History of the United States then the two essays on history/perspective will ★!! nothing new to you).

There are a few magazines/zines/publications that i read regularly that i would highly recommend. (looking at this list makes me realize that i need to add some more political/news oriented stuff to my reading list).

Factsheet Five: The must have magazine for zine writers and readers. Thousands of zine reviews in every issue. Seth does as good a job covering the zine scene as Maximum Rock N Roll does punk rock - in that they both do the best job that is humanly possible, and even though you may have your criticisms, they are invaluable resources. Good zine related articles as well. If you do a zine, make sure to send it here for review. $6, POBox 170099 SF CA 94117.

Heartattack: Kent McClard's version of the newsprint zine giant. Though it publishes irregularly and they don't seem very coordinated at times, HaC is the best information for emo/hardcore/straightedge that you can find. Also a lively letters section as of late. I wish they'd put more effort into it, but it's still a good read. Pobox 848, Goleta CA 93116.

The Match! an anarchist journal: Fred Woodworth, when he's not attacking someone, is an excellent writer, and that's why i like the Match. I'm looking at the summer 1995 issue which has some lengthy writing on the evilness of computers (not of technology), as well as other opinions, news, information. More of a commentary oriented publication than a news source, but always a good and entertaining read. He has his own press and the printing is great. It's great to see a long lasting (20 years or something like that), and consistent publication, and



it's nice to know that there are people who aren't too jaded and who haven't sold out. Decidedly anarchist, but easy to understand and not elitist with a lot of jargon. $3? PoB 3488, Tucson AZ 85722.

Maximum Rock N Roll: The punk zine. Even if you think it's a dinosaur you must agree that it's a wealth of information. The greatest networking tool that we have. Thick, and stuffed with interviews, columns, reviews, and scene reports. $3, POBox 460760, SF CA 94146.

Punk Planet: Newer, younger, more emo and more user friendly version of Maximum Rock N Roll. Newsprint with good (though a bit DTPed at times) layout. Quality of material varies a lot, though they have their share of high points. Good effort to include non-band interviews. I think the rivalry between PP and MRR is lame. $2? POB 1711 Hoboken NJ 07030.

Slug and Lettuce: Passing it's ten year birthday makes this zine one of the oldest (and best) around. Equally as important as a networking and communication tool as it is a documentation of the NYC scene. 55¢, POBox 492, West Chester PA, 19381.

*zine libraries

They do exist, and they need your help! Send them all of those zines you were gonna throw out or your old back issues (some of them may even help you out with postage). Editors- put them on your mailing list! There are only a couple that i know of, if you've heard of others please send me their information. This list includes both DIY libraries at spaces or in homes, as well as zine collections at University or established libraries (and you can have your own opinions about which ones to support).

1. Save Haven c/o Jeremy Reuter, POB 8054 Austin TX 78713
2. Regurgitation c/o Sue, 6 Jacobs Ln, Westfield NJ 07090
3. Epicenter Zone, 475 Valencia, Second Floor, San Francisco CA 94103
4. Long Haul, 3124 Shattuck, Berkeley CA 94705
5. Christopher G Mullin, Special Collections Librarian, Mansfield Library Small Press Collection, University of Montana, Missoula Montana, 59812.
6. Great Lakes Zine Archive, c/o Kathryn DeGraff, Special Collections Librarian, DePaul University Library, 2350 North Kenmore, Chicago, IL 60614
7. The Alternative Library, c/o Nicole Emmenegger, Antioch College, Yellow Springs, OH 45387
8. The Inclusion, c/o Andrew Ramsey, PO Box 26118, Tempe, AZ 85285

When you send zines, make sure they are clearly marked *for the library*. Tell them where you heard of them, and ask them if ther'es anything you can do to help! You'll have to write them individually for their policies. There are rumored zine collections at Albany State Library, the University of Wisconsin-Madison, and at SUNY-Buffalo. If you have information on them please write me.

*I've heard that sommeone named Summer is putting out a new girl zine directory,b ut i havne't seen it or talked to her in person. Her address is P.O. Box 123, Gaston,OR, 97119

There's a funny little dynamic that winds up in lot of my personal relationships. I wind up dependent on folks, and that's never a good thing. I'm at an odd juncture in my life — my best friend is heading off to Germany for a year and I feel a little lost. A lot lost, actually — I've gotten entirely too resentful while she prepared to leave and I'm just now realizing how entirely wrong that is. It's wrong because I am counting on her to provide me with happiness; thus, I am thrusting a form of responsibility upon her.

The hardest thing in the world is assuming responsibility over oneself. Bar nothing, really. There's nothing more difficult than saying "This is my life. If things are wrong in it, they are my fault. I have no right to hold others responsible for my happiness." I have a proclivity to do just that, though; to extrapolate my own failings onto the shoulders of others.

See, just like everyone else, I have very serious reservations about myself — in my own ability to love, to create, and to live. If other people believe in me, then it's all different. There's some nasty little quirk in our society that validates people based on the degree of mass acceptance they achieve — we demarcate ourselves based on who likes our band or our zine, on who thinks we're pretty or who wants to fuck us. It's all based on response. Reaction.

Do you think I'd write if no one wanted to read it? Probably not — it feels good, yea, and it helps me clarify things to myself, sure. But if no one cared, would I bother? Maybe not. And that's sad and oh so fucking wrong — this is for me, after all; this is my mark on the world. The mere fact that I call it my mark on the world defines it as produced for consumption; there has to be a world to mark, after all.

This all ties back into the way I deal with others — I'll be the first to admit that I want everyone else to do what I want them to do. I want people to notice me, particularly if I care about them. Tyrannical? Authoritarian? Yea, perhaps. Human? Yea, that too; maybe these are human characteristics — the desire for power, the desire to induce admiration in others.

What separates the good folks from the assholes, though, is the capacity to rise above our baser instincts — to control ourselves to such an extent that we can love without possessing, create without consumption, want without needing. This isn't an easy way to live, but it is an absolutely necessary part of any sort of sane society.

We are conditioned not to believe in ourselves. I don't need to describe to anyone the various and sundry ways in which we are taught to look to authoritarian institutions to control our lives. This same subjugation creates in us the need to subjugate others — to sway them to our way of thinking, to make them be with us when they don't want to. More than that — we want them to want us, to need us and it's absolutely terrible if they don't because it forces us to confront the fact that we are alone. We are alone, though; our interactions (no matter how beautiful they may be) are nothing more than mere contact.

In the final analysis, it is my gratification that matters. It's my choice where I find that gratification. If I look to others to give me the

Michael →

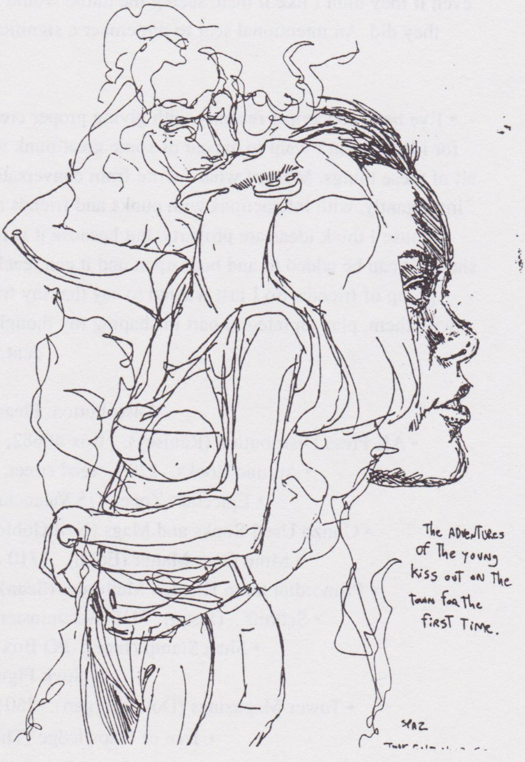
acknowledgment and love I can't find within myself, something is seriously wrong and it is up to me to rectify it.

Yea, it looks so easy written down like that — all tough and logical and individualistic. But in reality this has nothing to do with isolation; quite the opposite, in fact. This is about love: love for myself and love for others. See, I never again want to question what I honestly feel for somebody because they make a choice that is good for them, no matter how it may conflict with my goals, aims, and desires. That, right there, is the purest form of love I can think of — to not only not interfere with anyone else's autonomy, but also to never let their exercising of that autonomy interfere with my own.

I honestly don't know if I am capable of doing this — this article is definitely a work-in-progress. I have a tendency to try to deal with loneliness in wholly unhealthy ways. However, forcing myself to deal with these things seems to be a necessary part of a lifestyle guided by anti-authoritarian impulses. No one is obligated to provide me with happiness. Not a friend. Not a girlfriend. Not a priest, not a politician. Nobody.

Of course, I have a natural desire for human contact — there are people who are extremely dear to me. I want to control myself to such an extent, though, that I have no need for these people — that our associations are mutually agreed upon and based solely on a desire to communicate and help one another. I don't want to be around people because I'm scared of being alone. I want to believe in myself — in my own ability, in my own creativity, in my own kindness.

It's all too easy for us to throw around terms about individualistic communities. It's relatively simple to cooperate for mutual goals and aims, be they punk rock labels or fanzines or co-ops. What's harder is to make sure that our own personal relationships are governed by the ethics upon which a better society can be grounded. This is, though, a manner by which we can put anti-authoritarian ideals into practice; by doing so, we stand to better both ourselves and our relationships. After all, we can all be helped by a little more self-sufficiency; by the same token, I think we'd all prefer mutual aid to mutual dependency.



The ADVENTURES
Of The young
kiss out on The
Town for The
FIRST Time.

ENDNOTeS.

those things that just do not fit anywhere else.

- I know I've said this before: I like how punk kids make a name for themselves. The best example is Aaron Cometbus. His last name comes from his zine, something that he does and a product of himself. SO he's identified with what he does and not who his parents are.

- Another reason (to add to the pile) why TV is fucked up (and though I don't advocate smashing it, I do realize that people need to be very selective, and critical of what they DO watch, though most people aren't interested in doing that or don't care): I watched an episode of the cop drama, NYPD Blue. I don't know why, I just did. The sexism and racism by main characters on the show was so blatant I could not believe that people actually watch this show and think its okay. This is a popular show, and here was some white male telling a woman that she was promoted because of her race and gender, not because of her ability. How obvious is that? IS that really what the normal (non-university, non-punk, non-activist) society is like?

- I thought about how someone said to me once that scars are a map of the places you've been and things you've done. That they tell stories. It made me think that getting a tattoo is like placing an intentional scar on yourself that tells a story of a place you've been in your life. I heard someone once say, when asked if they'd like their tattoo when they were eighty, that even if they didn't like it then, seeing the tattoo would remind them of the time in their life when they did. An intentional scar to remember a significant thing in your life, be it an attitude or a specific memory. Right on.

- I've been concerned recently with giving proper credit where it is due. Not just for words, but for ideas. I don't want to appear as some great punk writer who sits at home and comes up with all of these things. Most of what I write from conversations and discussion with friends, and most importantly, with interactions with punks and friends and everyday people. I'm not giving credit because I think ideas are property, but because it is important to recognize that when an idea is shared it can be added to and built upon and it can reach and influence others outside of our small group of friends. So I just wanted to say that my friends, and my discussions and interactions with them, play an integral part in shaping my thoughts and my zine. Even though I'm indepedent, I gain so much from working with others.

Distribution. Please support the following stores and distros.

- AK Press Distribution (Ramsey). Box 40682, San Francisco, CA 94140, (415) 923-1429
- Atomic Books. 229 w. read street, Baltimore md 21201, atomicbk@clark.net
- Epicenter Zone. 475 Valencia, Second Floor, San Francisco CA 94103).
- Gonzo Used Books and Mags (Neil Gobioff). 4810 Busch Blvd G, Tampa FL 33617
- Mind Over Matter (Edith). 1710 central avenue s.e., albuquerque nm 87106
- Primordial Soup Kitchen Mailorder (Sean). p.o. box 1312, claremont ca 91711-1312
- Schtuff... (Jason). 7110 Westminster St, Powell River BC CANADA V8A 1C6
- Shag Stamp (Jane). PO Box 298, Sheffield S10 1YU, United Kingdom
- Stick Figure (Gavin). POB 55462 Atlanta,GA 30308
- Tower Magazines (Doug Biggart). 2601 del monte street, w. sacramento ca 95691
- Tree of Knowledge (Theo). 1010 Scott St, Little Rock AR 72202.

I have a huge list of distributions available, send me a SASE for a copy.

•o□x.

Thanks. Carl H. Eric B. Amy Joy. Drew R. Ed F. Daron. Ryan T. Tim Y. Mom and Dad. and everyone who lives at Castle Greyskull. I would like to dedicate this issue to Brad Erlichman.

Contributors. Chris Harman. Gordon Zola. Brent No 7. Joel McLemore. Michael McLellan. Mike Albers. Eric Boehme. Anna Unwin. Spaz. All contributors can be contacted through Fucktooth if another address is not listed. And all writing that is not otherwise credited is done by me. Reviewers: Andy Bussing, Bill Reidy, Ed Faktorovich (there's *no* chance i could have spelled that right), Carl Hirsh, and myself, Jen Angel. This zine is not + Radek Szulga. a one person project.

Ads. I'm not really into taking ads right now. Please DO NOT SEND ME ANY ADS unless i specifically solicit one from you, or unless you check it out with me ahead of time. So if you really are interested, please call me.

Reviews. I like doing reviews when i have enough time and i'm not pressured. You may feel free to send me anything you want for review and i will do my best to get it in here. Granted it may be many months from the time you send it, and i don't promise anything (least of all, a good review).

*Subscriptions. First of all, this zine is two dollars, both post paid and in person. I normally offer subscriptions at five dollars for three issues (you save a dollar, but i lose money coz i'm dumb). I also have *Friend* subscriptions (ten dollars for three issues), because i'm naive and i think there are kind-hearted people out there who have an extra five bux laying around. However, please keep in mind that, like most zines, the future of fucktooth is uncertain and it could self destruct before your subscription runs out.

The Future. The split with *Boys in Trouble on the Interstate* is still on. We've changed the idea for the project so it's taking a LOT longer than we had planned. We'll keep you posted. ~~this issue (the one you're reading) by the end of september~~, expect another regular issue around december, and the split whenever it's done. There were two columns/articles in fucktooth twenty that were supposed to be continued in this issue, one on wolves by Jones and one on economics by Brian Dominick. Both of them will (hopefully) be in the next regular issue.

Trades. I like to trade for zines that are similar in content and size. No matter how much i'd like to trade with every zine out there, i hope you can understand if i'm not interested in trading with zines that are 1/4 the size of this one.

This issue was printed by C and D Printing. You can contact them at 312.829.9182. DO NOT go to G+M Printing in Oil City PA. Their prices are great but I've had a lot of problems with them.

Listen. I print my phone number for a reason. If you have something to say, say it to me. If you do a review of this zine, please send me a copy. I will dislike you forever if the review consists of a list of who was interviewed.

PS. My real name isn't Jen Angel.
it's Jennifer Engel. Just so you know.

P.P.S. SEND ME A SASE IF YOU DID NOT GET THE SUPPLEMENT THAT GOES WITH THISZINE.

Thanks! jen.

FUCKTOOTH

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•announcing a new zine anthology•

The Zine Yearbook : 1996

• Ever read a zine that you thought was so amazing you wished more people had read? Feel like zines dissappear too fast for anyone to really get a look at them? So do we! We see a lot of small zines that we wish more people had read, and it's impossible to distribute them all or publicize them all individually.

• We're starting a (hopefully!) annual zine project- a yearly compilation of the best writing, graphics, and interviews out there. We think that zines need more exposure and we this is our new idea.. But we need your help!

• Our personal access to zines is relatively limited. We only see a very select number of the zines that are available, and we don't want this anthology to be limited only to the zines that come in to our mailboxes. The most important part to expanding our view is contacting as many people we can, especially those who read or review a lot of zines, and asking them to keep an eye out for articles and columns that they feel deserve recognition.

• Please help us by keeping an eye out for articles, columns, stories, graphics, interviews or other work that you think is awesome, amazing, inspiring, extremely well done, or that covers an important topic. There is a lot of leeway in the kinds and style of work that will be accepted (basically almost anything) so please don't limit yourself.

• When you find such a piece, please PHOTOCOPY it and get as much of this information as possible: The author's name and address, the name and address of the publication and the approximate date of the publication. We need all nominations by January 20, 1997!

• Remember, Only articles from zines published in 1996 (not 1995) will be accepted.

• At the end of next year, we will form a collective of people who will gather up all of the articles that have been sent to us and make the final selections. Although we plan to take a lot of responsibility for this project, the selection will not be entirely up to us, which is only fair.

• If you have any questions or would like more information, please write or call. And please, pass on this information!!

Yearbook

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